A COMPANION TO TANTRA

S. C. BANERJI

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Tantra is a distinct philosophical system. Many feel eager to know about it, but few love the time and energy to understand. The intricacies of Tantra. So, a short-cut is neccessary.

In the present work, an attempt has been made to set forth the highlights of the Tantra works and their authors. A bibliography, intended to help further reading, has been added.

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The author, a lifelong researcher in Sanskrit, has been a teacher of the subject. He has some 60 works to his credit. His only aim is to propogate Sanskrit learning.

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PREFACE

The elements of Tantra are found in the *Atharvaveda* and, in a lesser degree, in the *Rgveda*. These relate to the mundane life of the people, and reflect their aspirations for material well-being. We see, in them, how people wanted to have long life, keep off diseases and thwart the activities of ghosts, supposed to cause harm to them. Magic, both beneficial to themselves and harmful to their enemies, figures prominently.

In course of time, side by side with the elitist works, Tantras having a populist appeal came to be composed. It seems that Tantras arose as a protest against the traditional scriptures which insisted on self-mortification and austerities, etc. as means to the attainment of emancipation of the soul from the bondage of rebirths. In doing so, they prescribed rituals which were denied to women and the Sudras who were in the lowest rung of the social ladder.

Tantra had a different approach to life and salvation. It sought to show the way to liberation here in life not by denial of worldly pleasures. For the followers of Tantra, the body was the microcosm and was to be kept fit for Tannic devotion. Women and Sudras were given by Tantra many facilities for religious practices. The rigours of caste-system were considerably relaxed. The acquisition of virtues was considered more important than the accident of birth.

In the modern society of India, the traditional scriptural injunctions are yielding place to rational thinking. Those, who do not know much of Tantra, are vociferously decrying ancient Indian values categorically. For reforming the society in keeping with modern ideas, the Tantra-Sastra should be cultivated. But, in the busy life of today, with tension and turmoil, it is not possible for one to delve deep into Tantra.

The present work is designed to give, in a succinct form, the reader an idea about the highlights of Tantra. In the introduction, we have briefly dealt with the important matters relating to this literature. It is followed by short accounts of the important authors and works on Tantra. In a glossary, the difficult words and technical terms have been explained. A separate glossary of scientific terms has also been added. The bibliography is fairly exhaustive.

The labours of the author will be rewarded if the work goes some way in familiarising the readers with the contents of Tantra, both Hindu and Buddhist.

July 1999 S.C. Banerji

ABBREVIATIONS

ABORI - Annals of Bhandarkar Oriental Research Institute
AIOC - All India Oriental Conference
BEFEO - Bulletin de l'Ecole Francaise d'Extreme-Orient
BORI - (MSS in) Bhandarkar Oriental Research Institute
GOS - Gaekwad's Oriental Series, Baroda
HIL - History of Indian Literature
IHQ - Indian Historical Quarterly
IO - India Office
JAOS - Journal of American Oriental Society
JASB - Journal of Asiatic Society of Bengal
JBORS - Journal of Bihar and Orissa Research Society
JRAS - Journal of Royal Asiatic Society
JOR - Journal of Oriental Research
NCC - New Catalogus Catalogorum
NIA - New Indian Antiquary
NSP - Nirnayasagara Press
Oxf. - Catalogus Codicum Sanskriticorum Bibliothecae Bodleianae
RASB - (Des. Cat. of Skt. MSS in Govt. Collection...) Royal Asiatic Society of Bengal by H.P. Sastri
TSS - Trivandrum Sanskrit Series
ZDMG - Zeitschrift fur die Kunde des Morgenlandischen Gesselschaft, Leipzig, now from Wiesbaden

IMPORTANT DATES

Abhinavagupta - l0th-llth Century A.D.

Atharvaveda - later than *Rgveda* (q.v.)

Atisa - 980 (or, 982)4053 (or, 1054) A.D.

Buddha - attainment of Buddhahood, 486 B.C. (according to Cantonese tradition)

Caitanya - 1486-1533 A.D.

Ellora sculpture - 8th Century A.D.

Harnsesvari Temple - 1814 A.D.

Jagannatha Temple (Puri, Orissa) - Present temple built c. 12th Century A.D. (middle)

Kalighat (Calcutta) - Image of Kali established not later than 16th Century A.D.

Kamakhya (Assam) - Date of foundation of temple unknown. Renovated in 1565 A.D.

Krsnananda - 16th Century A.D.

Lingaraja Temple (Bhuvaneswar, Orissa) - 11th Century A.D.

Pala rule (in Bengal) - c. 750-1155 A.D.; (in Bihar) till Muslim conquest in 1199 A.D.

Raghunandana - 16th Century A.D.

Ramakrsna Paramahamsa - 1836-86 A.D.

Ramaprasada - c. 1720-81 A.D.

Rgveda - age controversial; generally believed around 1500 B.C.

Samkaracarya - c. 8th-9th Century A.D.

Vivekananda - 1863-1902 A.D.

CHAPTER I

INTRODUCTION

WHAT IS TANTRA?

Tantra is a class of literature which does not follow the conventional or traditional Veda-based Brahmanical scriptures like Dharmasutra, DharmaSastra, etc. The dictionary meanings of the term Tantra' are *siddhanta* (conclusion), *Sruti-sakha* (a branch of *Sruti*, i.e. the Veda believed to have been revealed and transmitted through the word of the mouth), *iti-kartavyata* (set of duties), *prabandha* (composition) and *sastra-visesa* (a particular scripture). The last meaning suits the subject of our discussion.

The word Tantra has been derived in several ways. Derived from the root fan (to spread), it is taken to mean *tanyate vistaryate jnanam anena;* by it knowledge is disseminated. Some derive Tantra from the root trai (to save); it is so called as it protects its followers. H.P. Sastri takes 'tantra' to mean shortening. According to him, Tantra attempts to reduce long *mantras* to something like algebraic forms as in Tantric *bijas.* Incidentally, it may be stated that, according to Mimamsa philosophy, the principle of 'tantrata' means a single act performed with many acts in view *(anekamuddisya sakrt pravrttis-tantrata).*

RATIONALE UNDERLYING COMPOSITION OF TANTRA

One may pose the question - when there were the Vedas and so many Veda-based scriptures like DharmaSastra and the six philosophical treatises, what was the necessity for a distinct class of literature, called Tantra? It is a truism that, as in all other civilised countries, in ancient India also there were the elites and the populace.

The elitist culture is reflected in the *Rk-*, *Yajus-* and *Sama-vedas.* As Winternitz rightly remarks (Hist, *of Indian Lit.,* 1990,1, p. 118), the *Atharvaveda* is "an inestimable source of knowledge of the actual popular religion which is not yet influenced by the priestly religion, of the belief in numberless spirits, goblins, ghosts and demons of all kinds and of the practice of magic that is of such great importance to ethnology and the history of religion". For its populist character, this Veda had for centuries been tabooed in the upper echelons of the society, dominated by the sacerdotal class. The term 'trayi' (the triad) came to be used to indicate the three Vedas, viz. *Rgveda, Yajurveda* and *Samaveda.*

In the magic spells and demonology of the *Atharvaveda* lay the germs of Tantra. In fact, Tantra is sometimes described as *Upaveda* of this Veda *(Sukra-niti-sara,* iv.3.39). The elitist Sastras failed to satisfy the aspirations of the common men, particularly the Sudras and women. In the post-Vedic scriptures, Sudras and women were marginalised. They were denied the right to perform sacrifices and to participate in other religious observances. For Sudras, the only duty was to serve the three upper classes *(ekameva hi sudrasya karma ... etesameva varnanam susrusa,* Manu, 1.91). For women, the gates of heaven would be open only if they served their husband *(patim susrusate yattu tena svarge mahiyate* - Manu, V.155); they were denied the right of sacrifice, vrata, fast, etc. independently of their husbands (Manu, V.155). They had, however, natural cravings for religious rites.

In course of time, as life became busier and living more complicated, people felt the need for easier ways of devotion than the elaborate rituals. The orthodox Brahmanical scriptures demanded self-mortification and renunciation as stepping stones to liberation. This stifled the people's natural inclination for enjoyment of sex, drinking wine and eating meat, etc. All these reasons led to the composition of Tantra, which provided easier methods of devotion without denying the satisfaction of natural human propensities. In short, Tantra taught a positive attitude to life. The idea of liberation of the disembodied soul in the other world did not appeal to the people in general. Their attitude to liberation has been eloquently voiced by Rabindranath Tagore. He says: *vairagya-sadhana mukti, se amar nay, asamkhya bandhan majhe mahanandamay labhiva muktir svad:* Liberation through renunciation is not for me. Again, he asserts: *indriyer dvar ruddha kari yogasan, se*

nahe amar, it is not for me to practise *Yoga* by shutting the senses; I shall have the taste of liberation, full of great bliss, amongst countless bonds (vide the poem Mukti in the poets poetical work *Naivedya).*

Tantra prescribes methods for *jivanmukti* (liberation while alive). For this purpose, the preservation of the body is indispensable. So, Tantra sets much store by the body, and ordains physical and spiritual means of maintaining it in a sound condition.

The orthodox Brahmanical scriptures, by compartmentalisation of society into four castes, and by rigorous division of the people into higher and lower classes, fostered animosity among them. There was an upsurge for levelling down this invidious discrimination. Tantra came forward to reduce the rigours of the caste system, and put more premium on merit than the accident of birth. For example, a Sudra *Avadhuta* was to be saluted even by a Brahmana. Virgin girls, with the requisite qualifications, even if they belonged to the Sudra caste, were deemed suitable for worship even by Brahmanas.

ANTIQUITY OF TANTRA

We have seen that Tantric *ideas* are found in the Vedas, particularly in the *Atharvaveda.* But, it is not known when Tantric literature originated. Manuscripts of some Tantras appear to have been written in the script of the Gupta Age. Among them, perhaps the oldest one, the *Kubjikamata* is available in several versions. There is reference, in an inscription of Raja-Simhavarman in Kailasanatha Temple, to South Indian Saiva Agamas; the inscription dates back to the sixth century A.D. Four Tantras, called *Sirascheda, Vinasikha, Sammoha* and *Nayottara,* are stated, in the inscription of Sdok-Kak-Thom, to have been introduced in Kambuja (Cambodia, now Kampuchea) in about 800 A.D. The oldest *Dharanis* of Tantric Buddhism are supposed to date from the 4th century A.D. According to G. Tucci, Tantra literature originated in the time of Harivarman and Asahga (4th century A.D.).

Of the Buddhist and Hindu Tantras, which originated earliest cannot be ascertained with certainty. Winternitz is of the opinion that Buddhist Tantra came into being in the "7th or 8th century

1. See H.P. Sastri, *Nepal Catalogue,* I, pp. 10, 85, 117.
2. For MSS, see *NCC,* IV, pp. 198-199.
3. *JASB,* XXVI, 1930, p. 129 ff.
4. On this question, see B. Bhattacharya, *Sadhanamala* (Intro., p. LXXVIII) and Winternitz *(HIL,* II, 1988, p. 385).

under the influence of the Saivite Tantras". As regards Hindu Tannic literature, perhaps the first clear reference is found in the *Bhagavata-purana* which, according to R.C. Hazra *(Studies in the Puranic Records,* etc., p. 55), can be assigned to the sixth century A.D.

In this connexion, it may be stated that the *Devipurana,* a Bengal work of about the seventh century A.D., shows considerable influence of Tantra. The same remark is applicable to the *Markandeya-purana* which, according to the aforesaid Hazra, was most probably composed or compiled between the third century A.D. and the fifth *{ibid.,* p. 11 f). The *Visnu-purana,* which is believed to have originated not later than the fourth century A.D. *(ibid.,* p. 23), mentions the *Sakti* of Visnu and several names of Durga who is stated to fulfil all the desires of one who worships Her with wine, flesh, etc.

Winternitz comes to the conclusion that no real Tantra can be definitely said to have existed before the seventh century A.D.

PLACE OF ORIGIN OF TANTRA

The provenance of Tantra is controversial. While some suggest different places in India, others think that Tantra was of foreign origin. The following floating verse, which appears to have no foundation in history, records an interesting tradition:

Gauda prakasita vidya maithilaih prabalikrta/
Kvacit kvacin-maharastre gurjare pralayam gata//

This (branch of) knowledge, which appeared in Gauda, was developed by the people of Mithila, prevailed at some places in Maharastra, and met with destruction in Gujarat. Strictly speaking, Gauda was the name of a place near modern Malda in West Bengal; it, however, came to stand for Bengal. Mithila generally indicated Bihar. Maharastra roughly corresponds to the modern State of Maharastra with its capital in Mumbai.

One of the arguments in support of the pro-Bengal theory is that many of the Sakta *Pithasthanas* are in or near Bengal. For example, Kalighat, a prominent *Pitha,* is situated in Calcutta. Some other important *Pithas,* e.g. Kamarupa, Srihatta, Purnagiri are not very far off from Bengal. Another argument is that many of the old works on Tantra, particularly Buddhist, have been found in Bengal. The *Mahanirvana-tantra,* a late but important text, is definitely known to

5. ***Ibid.***

have originated here. It is also pointed out that it was a Bengali Sakta, named Krsnarama Nyayavagisa, who preached Saktism in Kamakhya, a stronghold of Tantra in Assam; the then Ahom king, Rudrasimha, became his disciple. It is further argued that the Bengali Brahmananda and his disciple Jnanananda preached Tantric philosophy and *sadhana* in the remote Himlaj in Baluchistan. The Tantric practices in Nepal appear, from some sources (e.g. K.M. Sen's *Vangalir Sadhana,* pp. 47-48), to have been influenced by Tantrikas from Bengal. It is widely believed that the Tantric religion spread to China and Tibet from Bengal through Buddhism. The famous Atisa Dlpamkara (c. 980-1053 A.D.) and some other scholars from Bengal settled in Tibet, and wrote several treatises on Tantra. Numerous manuscripts of works of the Tantra class, written in Bengali characters, have been found in Bengal. The pro-Bengal theory is supported by Winternitz, a stalwart in the domain of Indian literature in Sanskrit; he, however, mentions Assam also along with Bengal in this connexion.

Works of the *Agama* class, written in Sarada script, abound in Kashmir; this has led some scholars to think they originated in that region.

It is believed by some that the works of the *Samhita* class originated in different parts of the country, particularly in Deccan and Bengal.

Some scholars believe that Tantra was imported by India from China. Before we examine this question, it should be stated that there is evidence of Sino-Indian contacts in remote antiquity through trade, commerce and Buddhism. Kalidasa, the greatest poet of ancient India, who is believed to have flourished about the 4th century A.D., refers, in his drama *Abhijnana-sakuntala* (1.31), to China silk *(cinamsuka).* The names of some of the articles, growing in India, have the word 'cina' prefixed to them. For example, *alabu* (bottlegourd) was called *Cina-karkarika.* A kind of camphor was called *Cina-karpura.* The word *Cinaja* denoted steel. A particular kind of lead was named *Cinapista.*

It is an erroneous impression that Fa-hien (399 A.D.) was the first Chinese pilgrim in India. I-tsing (671-695 A.D.) testifies to the fact that many Chinese visited India 500 years before him.

6. *History of Indian Literature,* II, 1988, p. 385.

There are striking similarities between Chinese Taoism and Indian Tantrism. The Male and Female principles underlying creation were called respectively *Yang* and *Yin* in China. This idea naturally gave rise to sexual rites. The Chinese recognise the possibility of *Hsien* (immortality) through certain practices including respiratory regulation, sexual technique, etc. These ideas and practices have their parallels in Tantra. The occurrence of *Cinacara,* as a mode of Tantric practice in India, lends countenance to the theory of Chinese origin of Tantra. According to the *Taratantra, Cinacara* came from *Mahacina.* A work is entitled *Mahacinacara-tantra.* In support of this theory, it is argued that the flower *Java,* regarded as highly suitable for Sakti-worship, is called China rose in English. It is further argued that the nasal sound in the Tantric *bijas,* like *HRIM, KRIM,* etc. is due to the influence of the nasal twang of the Chinese language (vide *Matrkabheda-tantra,* Patala 12). Another point in support of borrowing from China is that Tantric *Yantras* and *Mandates* were designed after the pictorial scripts of the Chinese alphabet.

If the testimony of the Tibetan *Pag sam jon Zang* is reliable, Buddhist Tantra originated in Uddiyana. Regarding the identification of Uddiyana (also spelt as Oddiyana, Odryana) opinions differ. According to some, it was Udyana in or near Swat Valley or Kashgarh in Central Asia. Some scholars think that Uddiyana was the region of Urain in the district of Monghyr in Bihar, near Kiul. Haraprasad Sastri, followed by a few other scholars, locate it in Orissa. Yet others are of the opinion that it was a part of Bengal. According to Lokesh Chandra, Oddiyana was the ancient name of Kanci (Conjeevaram).

The aforesaid H.P. Sastri, relying on the following verse[9] of the *Kubjika-mata-tantra,* thought that Tantra was of foreign origin:

gacchtvam bharate varse adhikaraya sarvatah/
pithe pithe ksetre'smin kuru srstimanekadha//

According to Sastri, the idea of Sakti, the dominant figure in Tantra, was borrowed from West Asia from where it infiltrated into India along with the Magi priests of the Scythians.

7. See P.C. Bagchi, *Studies in the Tantras,* pp. 37-40; Grosset, *In the Footsteps of the Buddha,* pp. 109-110; I*HQ,* XI, pp. 142-144; B. Bhattacharya, *Introduction to Buddhist Esoterism,* p. 46.
8. See *Devipurana,* chap. 42.
9. See *Nepal Catalogue,* p. LXXIX.

According to Woodroffe, Tantra came to India from Chaldea around which was the Sakadvipa of Indian tradition.

The Female Energies (Yoginis), mentioned in Hindu Tantras, include Lama. The *Jayadratha-yamala* mentions twenty-four types of Lamas. The terms Dakini, Hakini, Sakini, Lakini, found in Tantra, are also of foreign origin.

The *Sammoha-tantra* refers to the Tannic culture of foreign regions like Bahlika (Balkh), Bhota (Tibet), Cina (China), Parasika (Persia), Airaka (Iraq), etc.

According to a Tibetan tradition, it was through the Buddhist Asahga (c. 4th century A.D.) that Tantric principles and practices were introduced into India. P.V. Kane seems to be right in not seriously taking it, because the tradition is based mainly on the *History of Buddhism* by Taranatha (b. 1573 or 1575) who flourished more than thousand years after Asahga.

After the examination of the above facts, we may conclude, with P.V. Kane, that some Tantric practices might have been exotic; but that does not necessarily mean that Tantra in general was imported into India from foreign lands. In the history of Indian Tantra, China and Tibet played prominent parts. It may be pointed out that many Sanskrit Tantric texts were rendered into the languages of those two countries; in fact, some Indian Tantras exist only in their Chinese and Tibetan renderings, the originals being lost. Had those two countries been the original homes of Tantra, we could expect Sanskrit translations of Chinese and Tibetan Tantras.

NUMBER OF TANTRAS

There is no unanimity among the writers about the number and names of Tantras. While the number is a lac according to some, it is millions according to others. In some Tantras, the total number is 64 which is confirmed by verse 31 of the *Saundarya-lahari*, attributed to the great Advaita philosopher, Samkaracarya. According to some sources, there were 64 texts in each of the three regions, called Visnukranta, Rathakranta and Asvakranta which will be mentioned under classification of Tantras. The testimony of the *Vinasikha-tantra* (verse 9) appears to point to the number 64. There is a far larger number of Tantras according to various catalogues of manuscripts.

10. See A. Avalon, *Mahanirvana-tantra*, 3rd ed., p. 560.
11. See G. Tucci, *JASB*, NS, LXXVI, 1930, p. 55 ff.

CLASSIFICATION OF TANTRAS

The Tantras have been classified in various ways. First of all, we should state that there are Tantras of the Hindus, Buddhists and Jainas. Hindu Tantras are broadly divided into two classes, viz. *Agama* and *Nigama*. In the former, Siva answers questions asked by Parvati; the process is reversed in *Nigama*. In accordance with the predominance of the deity, these works are classed as *Sakta, Saiva, Saura, Ganapatya* and *Vaisnava*. The works of the *Saktas, Saivas* and *Vaisnavas* are called respectively *Tantra, Agama* and *Samhita*. It should be noted that the term *Tantra* is sometimes used in a general sense to indicate any of these classes. Another classification is *Rathakranta, Asvakranta* and *Visnukranta* according as the works belong to the regions, called Rathakranta, Asvakranta (also called *Gajakranta)* and Visnukranta respectively. [For the regions, indicated by these terms, see Glossary.]

The five mouths of Siva are said to have originally produced ten *Agamas;* these are:

Kamika, Yogaja, Cintya, Mukuta, Amsuman, Dipta, Ajita, Suksma, Sahasra and Suprabheda.

These again are said to have led to the compassion of eighteen *RaudriAgamas*. These two classes together are the twenty-eight *Saiva Agamas*. According to another tradition, there are 64 Bhairava Agamas.

The *Sakta Tantras* are divided into ten classes in accordance with the names of the ten *Mahavidyas* (q.v.).

Tantras are divided, in another way, as

(i) *Kadi* - in which *Ka* is the symbol;

(ii) *Hadi* - in which the symbol is *Ha;*

(iii) *Kahadi* - in which the symbol is the combination of *Ka* and *Ha;*

(iv) *Sadi*.

See *Bahvrcopanisad* (with commentary) saisa *para saktih kadividyeti va hadividyeti va sadividyeti,* and *Tantrik Texts,* VIII (and Eng. trs.), p. 2.

According to another view, Tannic works belong to three types, viz.

(1) *Srota*: three currents of tradition - *daksina* (right), *vama* (left) and *madhyama* (middle). These are supposed to represent the three S*aktis* of Siva as also the three qualities of *Sattva, Rajas* and *Tamas*.

(2) *Pitha* : collective name of goddesses, Iccha, Jnana, etc. each representing an aspect of *Sakti.*

(3) *Amnaya:* zone of Tantric culture.

A mode of classification is *Kali-kula* - a school which attaches the greatest importance to the cult of the essentially terrible Kali; and *Srikula* - a school which advocates the predominance of the essentially benign Sri or Tripurasundari.

A class of Tantras is called *Yamala.* One *Yamala* belongs to each of the following: Rudra, Sakti, Visnu, Ganesa and others.

Again, Tantras are classified, according to mythological ages, as *Varahakalpa, Kalakalpa,* etc.

Some divide Tantric texts into the following groups:

(1) Agama, (2) Damara, (3) Yamala and (4) Tantra.

The *Varahitantra* mentions a class of works as *Upatantra* (minor Tantras).

According to a tradition (e.g. *Brahmayamala,* ch. 39 - *sroto-nirnaya* section) there is a way of dividing Tantric works as *Daksina* (right), *Varna* (left) and *Madhyama* (middle) also called *Divya, Kaula* and *Varna* respectively; each of them is subdivided as *Harda* (internal) and *Bahya* (external).

We have already referred to Buddhist and Jaina Tantras. Buddhist Tantras are divided in accordance with the three later divisions of Buddhism, viz. *Vajrayana, Sahaja-yana* and *Kalacakra-yana.* Jaina Tantras also have been classified according to the Jaina sects.

Tantras are also classified as *Astika* (Vedic) and *Nastika* (non-Vedic). Those of the former class are divided according to the predominance of the deities, e.g. *Sakta, Saiva, Vaisnava,* etc. The Buddhist and Jaina Tantras belong to the *Nastika* class.

In another way, Tantras are divided into two classes, viz. *Sadagama* and *Asadagama.* Opinions differ as to which are *Sat* and which *Asat.* Generally, however, those which prescribe customary worship are regarded as *Sat,* the others are *Asat.*

CONTENTS OF TANTRA - AN OVERVIEW

According to a tradition, represented by the following stanza, Tantra deals with creation, re-creation (i.e. creation after dissolution),

dete**r**mi**natio**n **of** *mantras,* **wo**r**s**hi**p of** deities and description **of** holy places:

sargasca pratisargasca mantra-nirnaya eva ca/
devatanam samsthanam ca tirthanam caiva varnanam//

A tradition, ascribed to the *Varahitantra,* mentions the following characteristics of Tantra: creation, dissolution, worship of deities, means of acquisition of all, the six magical acts, *purascarana* and four meditational practices.

The contents of a Tantric work are broadly divided by Winternitz *(HIL,* 1,1990, pp. 560-561) into four parts, viz.

(1) *Jnana* (knowledge), (2) *Yoga* (meditation, concentration), (3) *Kriya* (action) and (4) *Carya* (conduct).

As a matter of fact, Tantric literature is so vast and varied that it is difficult to bring the contents of this literature under a cut and dried classification. A look over the contents of the Tantric works, given by us, will reveal that some works deal with matters not included in the fourfold classification given above. For example, quite a few works, e.g. *Gaun-kancalika, Kumaratantra,* etc. deal with diseases and medicines. Again, the *Samrajya-laksmi-pithika* deals, inter *alia,* with politics and statecraft. Works like the *Rasarnava* deal with alchemy.

Thus, it is clear that none of the above descriptions of contents of Tantras is absolutely accurate. In short, however, we can broadly divide the contents into two main classes, viz. (i) philosophical and spiritual, and (ii) popular and practical.

After a general survey of the contents of Tantra literature, we shall deal with the highlights. Tantra regards liberation, rather liberation while alive *(jivanmukti)* as the goal of *sadhana.* So, it sets much store by the body of the devotee. *Mukti* is sought through *bhukti* (enjoyment). No *bhukti* is possible without the body, taste of liberation also requires it. Unlike the conventional Brahmanical scriptures, Tantra does not advocate self-mortification or rigid asceticism. Generally, Tantra provides for *Panca-makaras* or *Panca-tattvas* as essential for the worship of Sakti, the Supreme Deity. It is not enough for the devotee to offer these to the deity. He is also to enjoy these consecrated articles. The five things are *Madya* (wine), *Mamsa* (meat),

Matsya (fish), *Mudra* **(frie**d **o**r parched cereals)[12] **an**d *Maithuna* (sexual intercourse).

Siva-Sakti

Siva is the Supreme Lord. Sakti is His Female Energy. When they are united, Sakti becomes inclined *(unmukhi)* to Siva. Then the web of *Maya* (illusion) is rent asunder, and creation proceeds. Sakti is eternal, and pervades the universe like oil in sesame. The subtle body of the goddess is *mula-tnantratmika* (constituted by the basic *mantra).* The relationship of Siva and Sakti is controversial. As the *Kularnava* (1.110) holds, some declare it non-duality while others are inclined to characterise it as duality.

The following are stated to describe the completeness of Siva:

Svatantrata (self-dependence), *Nityata* (eternality), *Nitya-trptata* (eternal contentment), *Sarvajnata.*

Sakti is both *Maya* and *Mula-prakrti.* Through the power of Maya, the Supreme One conceals his own form, and appears in various manifestations. *Mulaprakrti* is unmanifested. In the manifest condition, She resides in the universe consisting of diverse forms and names.

The abode of Siva-Sakti, within human body, is in the *Muladhara* and *Kundalini.* Sakti is variously called *Maya, Mahamaya, Devi, Prakrti,* etc. She is both *Vidya* (True knowledge) and *Avidya* (False knowledge or Nescience). As *Avidya,* She causes bondage. As *Vidya,* She causes freedom from rebirths, then leading to liberation. She is also called *Adya Sakti* (Primeval Energy) as She is believed to have existed before creation.

As Parabrahman, Devi is beyond form and quality. Sakti exists in different forms, e.g. Laksmi, Sarasvati, Durga, Annapurna, etc.

As Sati (daughter of Daksa Prajapati), Uma or Parvau" (daughter of Himalaya), She is the consort of Siva. As Sati, She manifested. Herself as ten *Mahavidyas* about whose names there is no consensus. According to the *Camunda-tantra,* they are:

Kali, Tara, Sodasi, Bhuvanesvari, Bhairavi, Chinnamasta, Dhumavati, Vagala, Matarigi, Kamala.

12. Cf. *Yogini-tantra,* ch. VI. *Mudra* is also taken to mean certain poses of hand or fingers used in worship. In *Yoga* also it denotes certain postures of the body.

As the dead body of Sail was cut to pieces by Visnu[13] with his *Cakra* (disc), fifty-one pieces fell down at as many places on the earth. Each such place came to be known as *Mahapithas* which were regarded, in Tantra, as extremely holy

Human Body - Nadis, Cakras, etc.

The body, considered as a microcosm, is supposed to contain, within it, three principal Nadis (arteries or veins) and six *Cakras* (mystical circles or nerve-plexuses). The above Nadis are called *Ida* (on the left of the spinal cord), *Pingala* (on the right) and *Susumna,* also called *Brahmanadi* or *Brahmavartman* (in between *Ida* and *Pingala).* The *Cakra* are six, viz.

Muladhara - supposed to be located at the lowest extremity of the spinal cord;

Svadhisthana - above *Muladhara;*

Manipura or *Nabhi-cakra* - near the navel region;

Anahata - in the region of the heart;

Visuddha - above *Anahata* and in the region of the neck;

Ajna - in between the eyebrows.

Sahasrara is conceived as a thousand-petalled and multicoloured lotus, supposed to exist in *Brahmarandhra* which is fancied as an aperture in the apex of the cranium.

Kundalini

Kundalini[14], which plays a very prominent role in Tantric *sadhana,* is the vital energy, imagined as a serpent coiling around the aforesaid *Muladhara.*

The devotee's main aim is *Cakrabheda* or *Sat-cakrabheda* i.e. penetration of the six *Cakras.* By his *sadhana* he is to make *Kundalini*

13. According to a Puranic legend, Daksa Prajapati performed a grand sacrifice to which his son-in-law Siva (who married Daksa's daughter, Sati) was not invited. Yet, Sati could not resist the desire of going to her father's house on this occasion. On her arrival there, Daksa began to abuse Siva. She felt extremely insulted, and eventually died. Hearing this, the irate Siva was determined to spoil the sacrifice. Seeing the corpse of Sati, he put it on his shoulders and began to dance violently; this spelt the destruction of the world to save which Visnu, with his wheel-weapon, cut the dead-body to pieces.

14. For the scientific basis of *Kundalini,* see Gopi Krishna, *Biological Basis of Religion and Genus* and its introduction by Weizsacker.

pierce the six *Cakras* and ultimately unite her with Siva residing in *Sahasrara* above - this marks the culmination of *Sadhana.*

For *Cakra* rituals, see under Society Reflected in Tantra.

Human Nature

From the point of view of *Bhava* (mental disposition), Tantra makes a threefold division of human nature, viz. *Divya, Vira* and Pasu. A person of *Divya-bhava* has the predominance of the *Sattvaguna* in his nature. He is the best of men, kind, pious, pure, truthful. One with *Virabhava* has the predominance of *Rajas* and is prone to indulge in such acts as lead to grief. The worst is one with *Pasubhava.* Having in him the preponderance of the quality of *Tamas,* he is forgetful, lazy and drowsy, and has no faith in *guru* and *mantra.*

Guru,[15] Sisya[16]

In Tantra, *Guru* (preceptor) is regarded as indispensable for one's initiation to *mantra,* rites and practices. He is so important that he is capable of pacifying Siva if He is angry, but when *Guru* becomes irate none can appease him. It is noteworthy that a female *Guru* is regarded as highly commendable; one's mother is the best *Guru.* One's father or husband is not regarded as fit to be *Guru.* Among the qualifications of the *Guru* are calmness, spotless character, knowledge of *Sastras,* freedom from avarice, truthfulness, etc. Some works give warning against hypocritical *Gurus.*

Some Tantras classify *Gurus* in the following way: *Guru, Parama-guru, Parapara-guru* and *Paramesthi-guru.* For instance, according to the *Nilatantra* (V.73), one's preceptor is his *Guru,* the *Guru's Guru* is his *Para* or *Parama-guru,* Sakti is *Parapara-guru* and Siva is *Paramesthi-guru.* According to verses 65-66 of the same chapter, *Gurus* may be of three classes, viz. *Divyaugha* (divine beings), *Siddhaugha* (sages) and *Manavaugha* (humans).

15. See *Prapancasara,* XXXVI; *Rudrayamala,* Uttara II; *Kularnava,* XI-XIV, XVII; *Saradatilaka,* 11.143-144 (Raghava's commentary); *Parasurama-kalpasutra,* X.75 (Ramesvara's comm.); Krsnananda's *Tantrasara,* p. 3; *Pranatosim,* II.2, III.l, VI.4; *Mahanirvana,* X.200-201, XV.139. Several other works also deal with merits and demerits of *Guru.*
16. See, for example, *Kularnava,* XI, XIV; *Rudrayamala,* Uttara II; *Prapancasara,* XXXVI; *Saradatilaka,* 11.745-50, 153; *Parasurama-kalpasutra,* X.74; Krsnananda's *Tantrasara,* p. 3, etc.

The *Sisya* must be respectful, and regard and *Guru, Devata* and *Mantra* as one. The *mantra* and *puja,* taught by the *Guru,* must be kept strictly secret.

Diksa[17]

Nobody is allowed to take to Tantric practices without *diksa* or initiation by a *Guru.* So, *diksa* has been dealt with *in extenso* in some prominent Tantras, e.g. *Prapancasara* (V, VI), *Kularnava* (14.39 *if), Sarada-tilaka* (Patala 4), *Jnanarnava* (Patala 24), *Mahanirvana* (X.112-119), *Pranatosini(IIA).*

Several kinds of *diksa* are described in some Tantras. The two broad types are

(i) *Bahirdiksa* - initiation to *Puja, Homa* and other external rites. By it, the *Sattvika* feeling is believed to be aroused in the disciple.

(ii) *Antardiksa* - initiation to the internal process of awakening the *Kundalini* energy.

According to some works, *diksa* is of three types, viz.

(i) *Sambhavi* - by it the mind of the disciple is believed to be purified.

(ii) *Sakti* - supposed to arouse spiritual energy in hi**m.**

(iii) *Mantri* - it is believed to arouse the power of *mantras* and gods.

According to the *Visvasara-tantra, diksa* is of four kinds, viz. *Kalavati, Kriyavati, Varnamayi* and *Vedhamayi.* For description, see Glossary.

According to the *Kularnava* (XIV), the seven kinds of diksa are: *Kriya, Varna, Kala, Sparsa, Vak, Drk* and *Manasa.* See Glossary.

The *Rudrayamala* provides for three types, called *Anavi, Sakti* and *Sambhavi.* See Glossary.

Besides the above modes of *diksa,* three more are *Krama, Pancayatana* and *Ekamantra.* See Glossary.

By receiving *diksa,* an aspirant is believed to advance on the way to liberation through the removal of the *malas* (impurities) in him. The *malas* are of three kinds, viz.

17. For details, see U.K. Das, *Sastramulak Bharatiya Sakti-sadhana* (in Bengali), 1st ed., chap. 14.

(i) *Anava*: it engenders the narrow jivahood of Siva; without its removal, it is not possible to realise the identity of Sakti.

(ii) *Buddhigata:* real knowledge can be acquired after it is removed.

(iii) *Mayiya:* it gives rise to *Ahamkara* which is the root of *visaya* and *visayin.* Liberation is possible after its removal.

Purascarana

It means the rite for making the *Mulamantra* or the basic *mantra* effective. According to the *Kularnava* (xvii.87), it is so called because, as a result of its performance, the desired deity moves *(carati)* before *(purah)* of the worshipper for bestowing favour on him. According to another authority, it is so called as it has to be performed before the acts in which the *mantra* is to be employed. The rite consists in *dhyana, puja, japa, homa, tarpana, abhiseka* and *Brahmana-bhojana.*

It has been dealt with in many Tantras of which the very important are:

Kularnava (XV.7-9, 11-12), *Saradatilaka* (XVI.56 and Raghavabhatta's commentary thereon, *Saktisamgama,* Sundari, III.155-56; XIV.45-46), *Purascaryarnava* (VI), Krsnananda's *Tantrasara, Mahanirvana* (vii.76-85).

Modes of *Purascarana* vary in accordance with the nature of the devotees who may be of the types called D*ivya, Vira* and Pasu.

Abhiseka

It means initiation of a special type. It mainly consists in sprinkling holy waters on the neophyte while reciting *mantras* to propitiate different deities, particularly for driving away evil spirits. Different kinds of *Abhiseka* are meant for the disciples in the different stages of their spiritual life. Of these, *Pilrnabhiseka* is regarded as the highest; for this the aspirant has to undergo severe ordeals after which he acquires divinity.

Mudra

It generally indicates one of five *Makaras* or *Tattvas,* regarded as essential for Tantric *Sadhana;* it denotes fried or parched cereals.

It is also used to indicate different postures of the hand or fingers used in Tantric worship. Various *Mudras* are mentioned and sometimes described in different Tantras. For instance, the *Saradatilaka* describes the following *Mudras:*

> Avahani, Avagunthana, Dhenu, Maha, Sthapani, Sannidhapani, Sannirodhani, Sammukhikarani, and Sakalikrti.

It should be noted that particular poses of the hand and fingers are prescribed in the works of all the sects and even in the works of the Buddhists and Jains.

Some of the Buddhist *Mudras* are *Bhumisparsa, Dharmacakra, Abhaya, jnana, Vara* or *Varada, Lalita, Tarka, Sarana, Uttarabodhini.* The *Mudras,* practised by Jains, are dealt with in two works, called *Mudravicara* (71 *Mudras)* and *Mudravidhi* (114).

Mandala[20]

Mandalas or diagrams (not necessarily circles) are one of the requisites in Tantric worship. These are of different forms. Some *Mandalas* are to be drawn with coloured powders. The *Guhyasamaja* mentions a *Mandala* of sixteen cubits! The names of some prominent *Mandalas* are: *Sarvatobhadra, Prasada-vastu-mandala, Hari-hara-mandala,* etc.

Yantra

It also indicates a diagram drawn on cloth, leaf, stone, metal, etc. *Yantra* is another requisite in Tantric worship. Some *Yantras* are prescribed (e.g. in *Tantraraja-tantra,* Patala 8 and verses 30-32) as amulets to be tied on the head, in the arms, neck, waist or wrist. Some well-known Tantras dealing, *inter alia,* with *Yantras* are:

> *Prapancasara* (Patalas 21, 34), *Saradatilaka* (vii.53-56, XXIV), *Nityasodasikarnava* (1.31-43), *Ahirbudhnya* (chaps. 23-26), *Mantramahodadhi* (Tarahga 20), etc.

It should be noted that some *Yantras* are meant for malevolent purposes. For example, an *Agneya-yantra,* drawn on a piece of garment, gathered from a funeral place, should be buried near the

18. For *Mudras,* practised by Tibetan Lamas, see Waddell, *The Buddhism of Tibet or Lamaism,* pp. 336-37; Burgess in I*A,* 26, 1897, pp. 24-25.
19. See P. Shah, *Jour, of Oriental Institute,* VI, No. 1, pp. 1-35.
20. Vide, for example, *Jnanarnava,* XXIV.8-10, XXVI.15-17; *Saradatilaka,* III.113-118, 131-134, 135-139; *Mahanirvana,* X.137-38; Buddhist Tantras also describe *Mandalas,* e.g. *Guhyasamaja, Nispanna-yogavali, Manjusri-mulakalpa,* etc.

house of the enemy for his destruction *(Saradatilaka,* vii.58-59). A *Yantra* is prescribed, in the *Prapancasara* (XXXIV.33), for rousing passion in a woman who will run to the person concerned.

Nyasa

It means feeling the deity worshipped in the different parts of the body; without it Tantric worship is futile. *Nyasa* serves the dual purpose of making the worshipper feel like god, and protecting him against evil. *Nyasas* are of various kinds, e.g. *Matrka-nyasa, Sodha-nyasa, Karanga-nyasa, Vidya-nyasa, Tattva-nyasa,* etc. Each of these is believed to produce a special result. *Matrka-nyasa* (feeling the letters of the alphabet) is twofold according as it is *Antah* (internal) and *Bahis* (external); in the latter, the *Sakti* of the letters is to be felt successively on the head, face, anus, legs and the entire body. In *Sodha-nyasa,* six kinds of *Nyasas* are resorted to to experience the Vidyas like Kali, Tara, etc. There are other types of *Nyasa* too, e.g. *Pithanyasa* in which the different *Pitha-sthanas* are to be felt in different parts of the body; for example, Kamarupa in the heart, Jalandhara on the forehead.

Some of the important works, dealing with *Nyasa,* are:

Gandharva, ix.2, *Taratantra,* ii.3, *Saradatilaka,* vii, *Tara-bhakti-sudharnava,* v, p. 169; *Purascaryarnava,* xii, p. 1165, Krsnananda's *Tantrasara,* p. 93; *Saubhagya-bhaskara* on *Lalita-sahasra-nama,* 14.

Acara

Various modes of Tantric *Sadhana* are recognised. These are called *Acaras* of which the following seven kinds are generally accepted:

Vedacara, Vaisnavacara, Saivacara, Daksinacara, Vamacara, Siddhantacara, Kaulacara.

Vedacara, as the name indicates, consists in copious Vedic rituals. *Vaisnavacara,* the way of devotion, encourages firm faith in the saving grace of Brahman instead of blind faith. In *Saivacara,* the way of knowledge, there is a combination of *bhakti* and *sakti* with faith; the devotee seeks the acquisition of *Sakti.* In *Daksinacara,* the devotee is capable of meditating on the three Saktis (of *Kriya, Iccha* and *]nana)* of Brahman, and acquires the ability of worshipping the triad, viz. Brahma, Visnu, Mahesvara. In *Vamacara,* the devotee overcomes *pravrtti* (propensity), and proceeds to *nivrtti* (cessation of desire). In it, he becomes free from the bonds of delusion, shame, etc.

with which a **per**s**o**n of *pasu-bhava* is tied. According to some (e.g. *Parananda-sutra,* pp. 1-3,13), *Vamacara* is twofold:

(i) *Madhyama* requiring the enjoyment of all the five *Makaras;*

(ii) *Uttama* requiring the enjoyment of only *Madya, Mudra* and *Maithuna.*

The word *Varna* has been taken by some to mean 'left' as distinct from 'right' *(Daksina).* According to others, it means a woman *(varna);* they hold that *Vamacara* stresses the need of woman as an essential element for *sadhana.* This *Acara* prepares the aspirant for the attainment of *Sivahood* which is possible, with the help of the *Guru,* in *Kaulacara.* In this state, he becomes liberated in life *(jivanmukta),* and, with the knowledge of Brahman, attains the state of *Paramahamsa,* the highest goal of Tantric *sadhana.*

The term *kula* has been differently interpreted by different authorities. It may mean

(i) the individual soul *(Mahanirvana,* vii.97-98);

(ii) *Upasaka* (worshipper) of Kali *(Sakti-samgama,* Kalikhanda, iii.32);

(iii) *Gotra* arising from Siva and Sakti *(Kularnava);*

(iv) Sakti.

In some works, *Acaras* are broadly divided into two classes, *Aghora* (followed by the Saiva sect, named *Aghorin)* and *Yoga.*

Besides the above, there is mention of *Cinacara,* also called *Mahacinacara, Clna-krama, Cina-sadhana.* It is the name of the Chinese way of worship, chiefly relating to goddess Tara, believed to have been brought by sage Vasistha, and formed the basis of *Vamacara.* In this connection, the following texts may be consulted: *Sakti-samgama,* Sundari, 1.188 ff; *Purascaryarnava,* 1.20; Krsnananda's *Tantrasara,* 20; Ni*latantra,* chap. xiii.

Sava-Sadhana

Ritual with a corpse. Several Tantras deal with it. Prominent among them are:

Kaulavali-nirnaya (XIV), *Syamarahasya* (XIV), *Tara-bhakti-sudharnava* (IX), *Purascaryarnava* (IX), *Nilatantra* (XVI), *Kulacudamani* (VI) and Krsnananda's *Tantrasara.*

It is described below after the *Tantrasara.* **T**h**e** places, suitable for this rite, are:

Vacant house, river bank, mountain, lonely spot, root of a *Bel* tree, cemetery and. battlefield.

The appropriate time is night of the eighth and fourteenth lunar mansions in both the bright and dark fortnights. Tuesday is the most propitious for it.

The dead bodies of some men and animals are recommended for the rite. Prohibited are the body of a Brahmana, of the cow and of a woman. A human body is called *maha-sava* (great corpse) which is stated to be the most suitable. Among the humans, the bodies of the following are prescribed:

(i) A *Candala*[21] who died as a result of being hit with a stick, sword, spear, etc., drowning, thunder-strike, snake-bite, injury.

(ii) A bright handsome youth, killed in battle while facing the enemy, but not while running away.

The bodies of the following persons are tabooed:

(i) one who committed suicide,

(ii) hen-pecked person *(stri-vasya),*

(iii) apostate *(patita),*[22]

(iv) untouchable *(asprsya),*

(v) beardless man,

(vi) one whose genital organ is not **clearly visible,**

(vii) leper,

(viii) old man (age not specified),

(ix) one who died of starvation in a famine.

A stale corpse is also forbidden.

Krsnananda, following some Tantric authorities, provides that, in the absence of the prescribed corpses, an aspirant should perform the rite on an effigy made of any of the following:

Darbha (grass), barley, rice, etc.

In the absence of suitable carcasses, the body of any **a**nim**al** *(jantu-matra)* may serve the purpose.

21. General appellation of the lowest and most hated of the mixed castes originating from the union of a Sudra father and a Brahrnana mother; an outcaste.

22. Degraded as a result of committing a heinous act or sin.

In case the devotee gets nothing after the performance of the ritual till midnight, he should scatter sesame, walk seven steps, and perform *japa*. *Japa,* with great concentration, should be continued so long as the corpse or carcass concerned does not promise to give the desired object or to grant a boon. The devotee, having achieved his purpose, should release the hairs and feet of the dead body, which were tied before the rite commenced. Then, after washing or bathing the body, he is to throw it into water or bury it. The articles of worship are to be cast into water. Finally, he should go home.

The other rites, in connection with *Savasadhana,* are drinking of *pancagavya* and giving feast to twenty-five Brahmanas. God is believed to reside in the body of such a devotee for a fortnight since the commencement of the rite. During this period, he is ordained to abstain from sexual enjoyment, listening to songs and witnessing dance.

Siddhi

Fulfilment or success, achieved by Tantric *Sadhana,* may be of two kinds, viz.

(i) *Mantra-siddhi* - *mantras,* used by a *Sadhaka,* produce the desired result;

(ii) *Vak-siddhi* - success in speech; by this the words, uttered by a *Sadhaka,* become infallible.

After reaching the peak of spiritual life by *Sadhana,* one acquires the following *Siddhis* or miraculous powers: *anima* (assuming a figure of atomic size), *mahima* (power of increasing one's size at will), *laghima* (power of assuming excessive lightness), *garima* (power of assuming excessive heaviness), *prapti* (power of getting everything at will), *prakamya* (irresistible will), isitva (superiority over others), vasitva (power of controlling others).

There are other minor *Siddhis* also. The greatest *Siddhi,* however, is *Mahanirvana* or *Moksa* which is the ultimate goal of *Sadhana.*

Sat-Karma

Six magical acts common to many Tannic works. There are minor differences in the lists of these acts. Those commonly dealt with are: *Marana* (killing), *Stambhana* (arresting the effort of the enemy or causing his physical immobility), *Uccatana* (expulsion), *Vidvesana* (causing dissension or creating bad blood), *Vasikarana* (bringing others under control) and *Santi* (propitiatory rite for averting evil).

TANTRA VIS-A-VIS VEDIC LITERATURE

It is sometimes alleged that Tantra is *Veda-vahya* or outside the Vedic tradition. It is not wholly correct. Some hold that the omnipotent Sakti of Tantra is foreshadowed by Goddess Vak of the *Devi-suka* of the *Rgveda* (x.125); She declares: I maintain both Mitra and Varuna, both Indra and Agni, etc. (stanza 1). Again, She asserts: by my own greatness I have assumed the forms of these worlds (stanza 8). She combines in Herself both the efficient cause *(arabhamana bhuvanani visva)* and the material cause *(etavati mahima sam babhuva)* of the world. The very word 'Sakti' occurs in the above Veda several times (e.g. 1.31.18, III.31.14, IV.22.8). This Veda mentions magicians (VII.21.5, X.993), and refers (e.g. VII.104, X.37) to the fact that black magic was dreaded by the people. Magic, particularly black magic, is a common topic in Tantra. The concept of Mahanagni (the Great Naked Woman), occurring in the *Rgveda* (e.g. *Khila* i.e. Supplement, V.22.91) and *Aiharvaveda* (e.g. XIV.1.36, XX.136.6), may have suggested the Tannic idea of Kali.

The magical ideas and practices like *Madhuvidya* transforming poison into nectar (I.191), bringing others under control (X.49.5, X.159.1), certain *mantras* believed to cure diseases (X.161,163), etc. are Tannic in character.

In an older form of the Vedic *Mahavrata* ritual, sexual union as a fertility rite is permitted. *Maithuna* (sexual intercourse) is one of the essentials of *Sadhana,* according to some Tantras.

The *Atharvaveda* contains a part called *Abhicarika* which deals with curses, exorcisms, etc. which are taken to be precursors of similar rites in Tantra. Hence, Tantra has been characterised (e.g. *Sukrantti-sara,* iv.3.39) as *Upaveda* of the above Veda.

The Vedic sacrificial rites, called *Vajapeya* and *Sautramani,* appear to foreshadow Tannic *Cakra* (esoteric assembly of Tannic devotees).

From some Brahmanas (e.g. *Satapatha,* V.l.2.9 and *Aitareya,* III. 1.5, etc.) drinking appears to have been in vogue in sacrificial rites. This may have given rise to the practice of drinking as an essential element of Tannic *Panca-makara-sadhana.*

The origin of the *Nadis,* so important in Tantra, can be traced to some Upanisads. For example, mention may be made of the *Katha* (vi.16), *Chandogya* (viii.6.6), *Prasna* (iii.6.7) and *Mundaka* (ii.2.6) Upanisads. The *Mundaka* refers (i.2.4) to Kali though not as a goddess, but as the name of one of the seven lolling tongues of Fire-god.

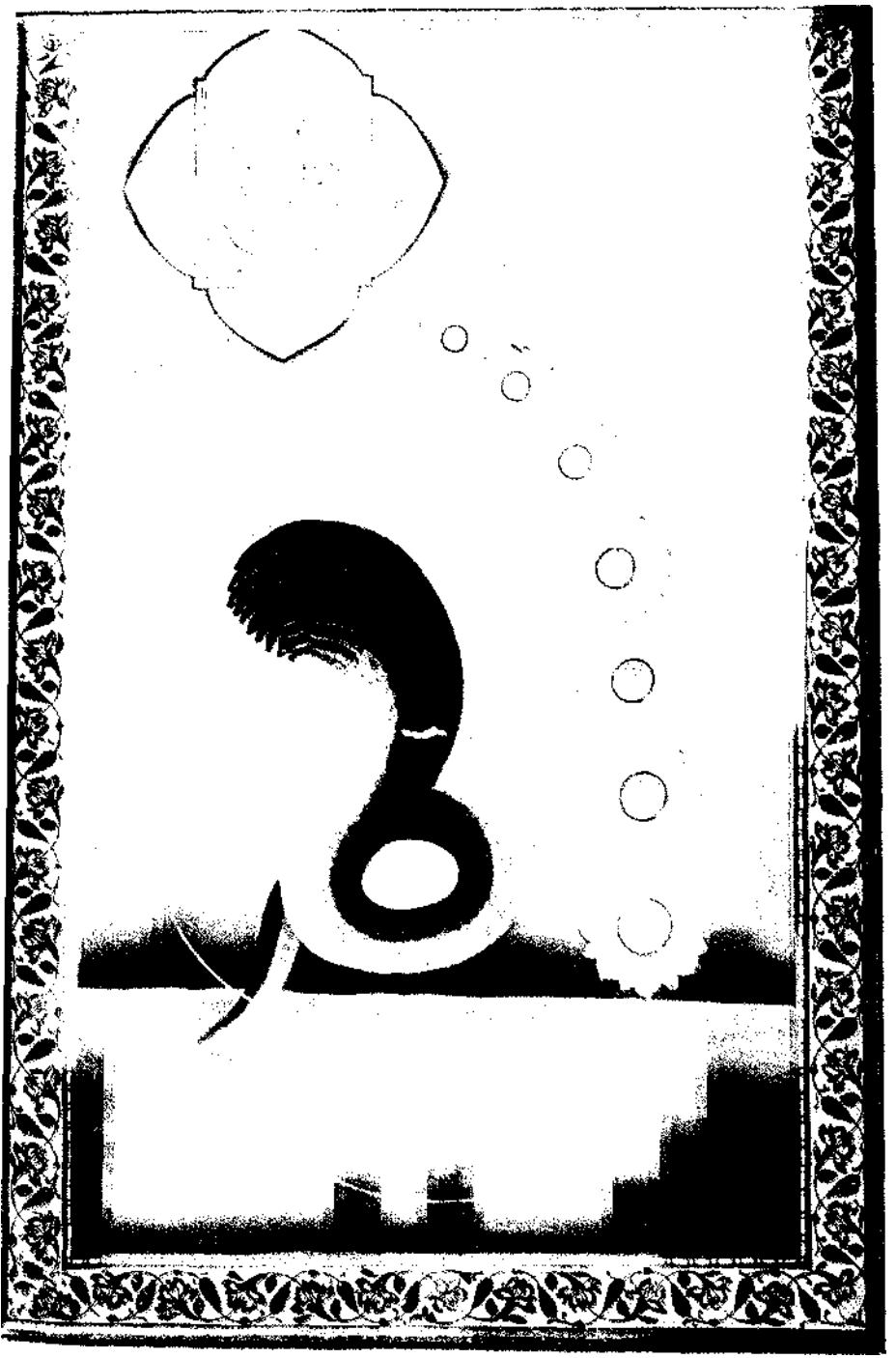
An important idea in Tantra is the unity of Sakti and the Saktimat *(Sakti-sakti-matorabhedah).* This concept occurs in the Uma-Haimavari legend in the *Kenopanisad.* The Supreme Power of Sakti (Female Energy) has been sought to be established in this Upanisad.

The *Sankhayana Grhyasutra* mentions (ii.14.14) Bhadrakali. This is a form of Kali in Tantra.

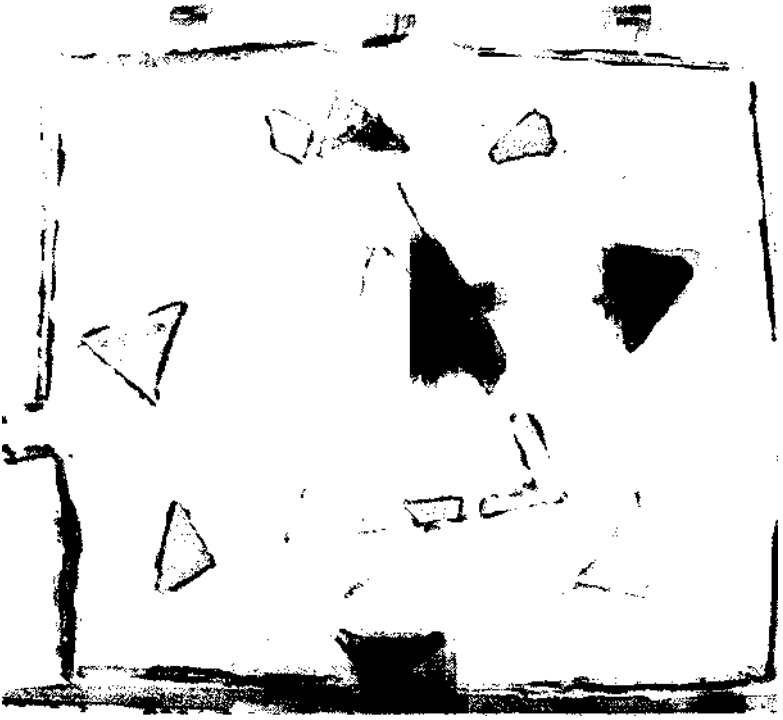
The Tantras are not totally opposed to the Veda. For example, in the *Parasurama-kalpasutra* (section X), some Vedic *mantras* are included in *Rasmi-pancaka* (Sutra 10). The *Kularnava* states (II.10.85, 104-41) that *Kulasastra* is based on the Veda.

From the foregoing discussion, it can be said that the remark of the great Sarnkaracarya, made in his exposition of the *Brahmasutras,* that Tantra is anti-Vedic, seems to be too sweeping.

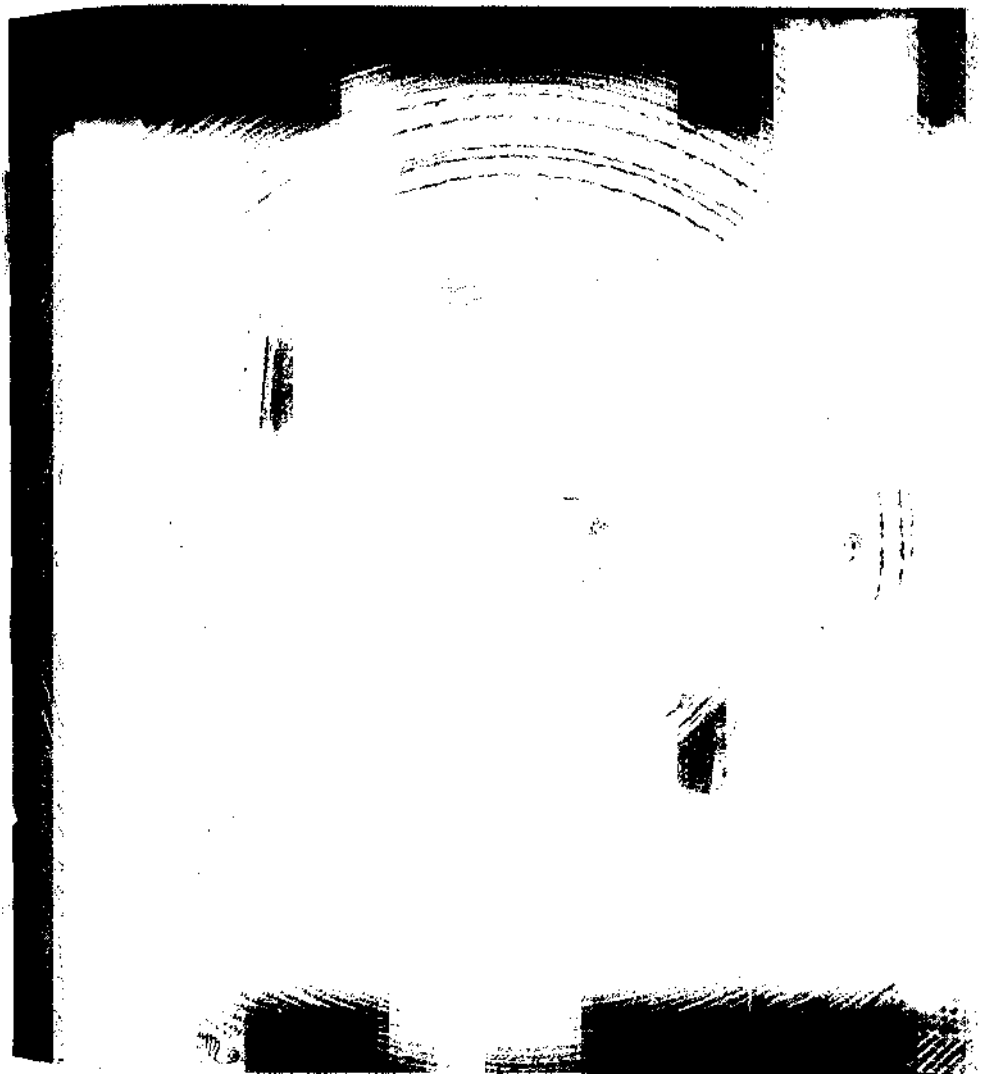
As we have stated elsewhere, Harita, one of the twenty authoritative writers of Dharmasastra, characterises Tantra as one of the two kinds of *Sruti* (revealed literature), the other being the Veda (vide Kulluka's commentary on the *Manu-smrti,* II.l). From the presence of Tantric elements in the Vedic literature, it seems that the populist Tantric culture ran parallel to the elitist Vedic culture.



Painting showing Satchakras, Rajasthan, 18th Cent. A.D.

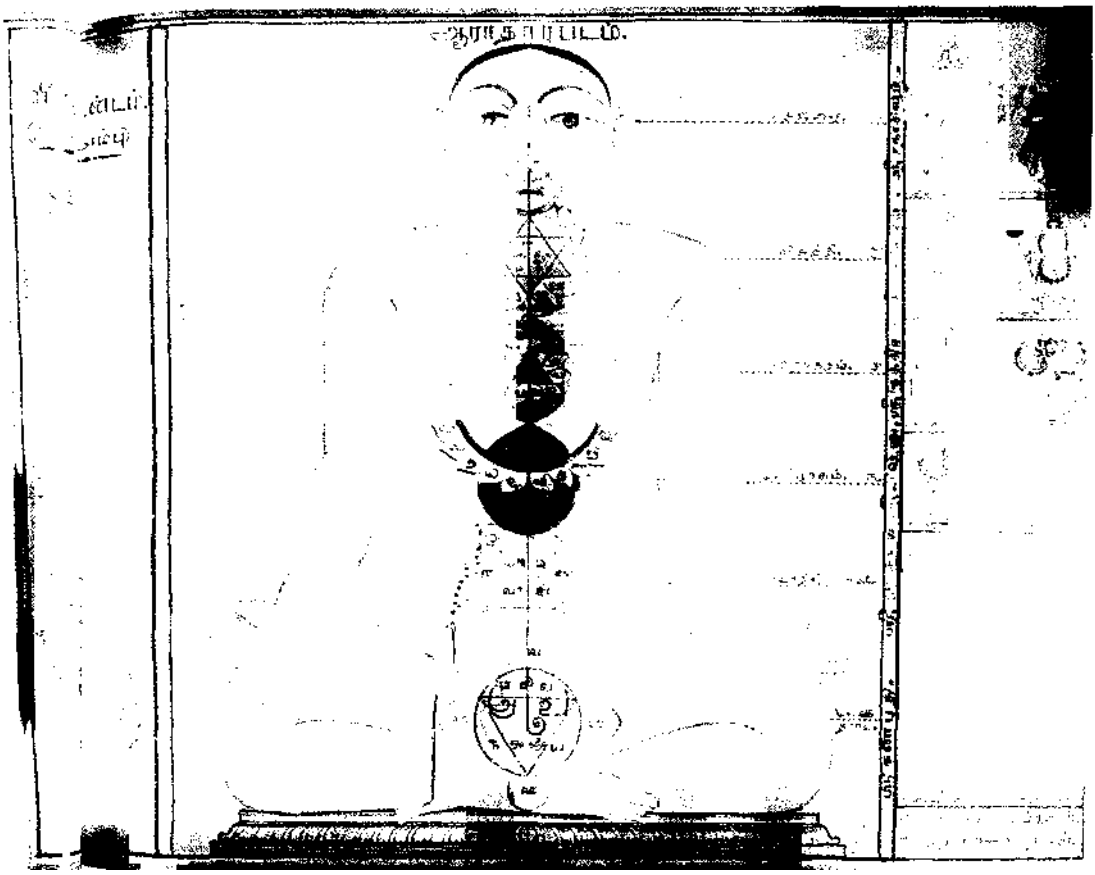


2. Painting showing yoni yantra, Rajasthan, 18th Cent. A.D. Courtesy National Museum.

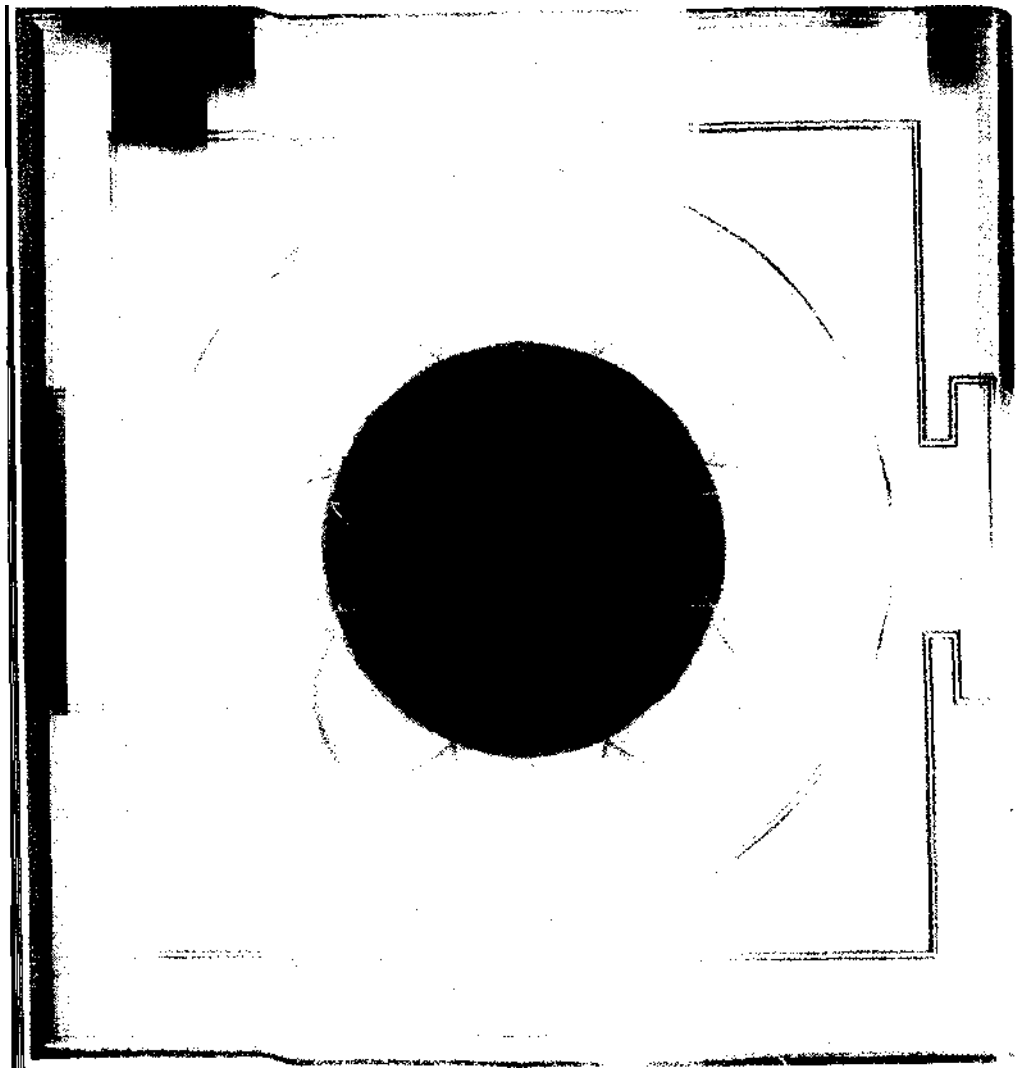


3. Painting on cloth showing Sri-Yantra, Gujarat, 17th Cent. A.D.
Courtesy National Museum.

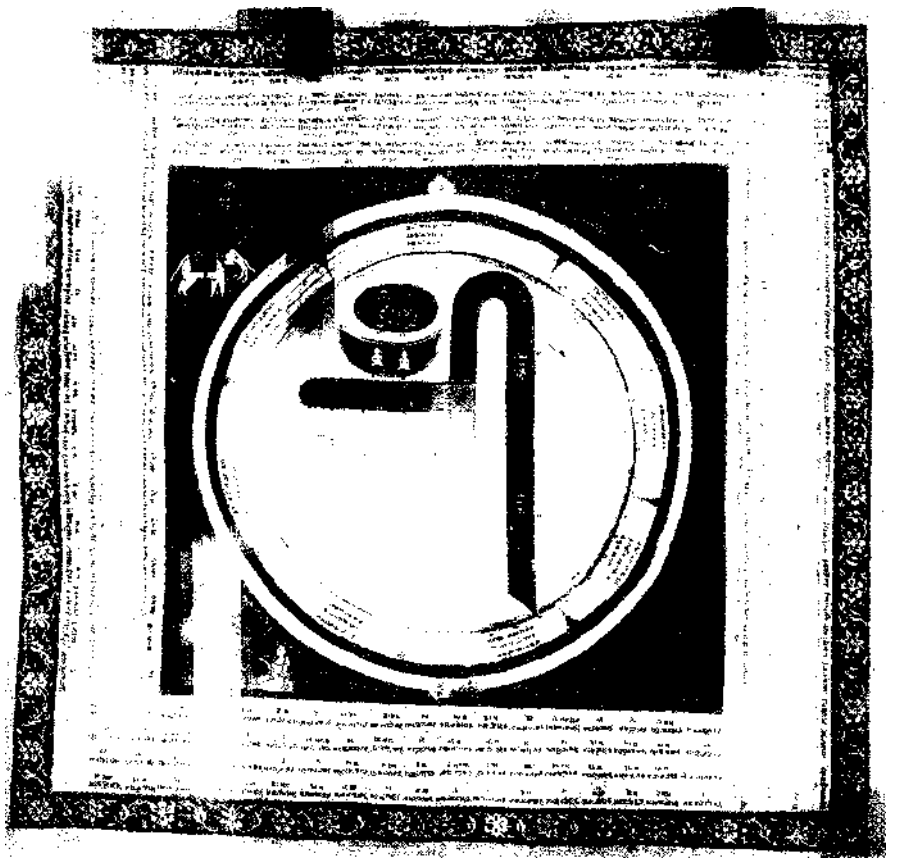
4. Painting showing Yori-Arana, Nepal, 17th Cent. A.D.
Courtesy National Museum.



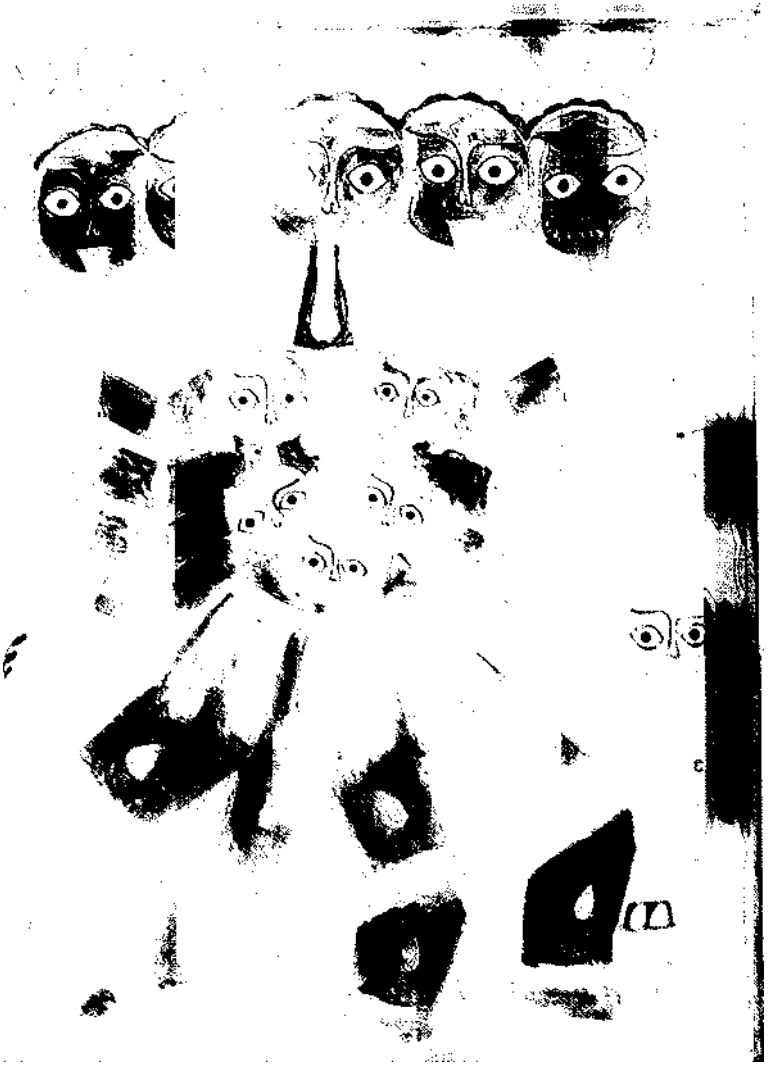
7. Painting showing Satchakra, Tanjore, 19th Cent. A.D.
Courtesy National Museum.



5. Painting showing Sri-Yantra, South India, 17th & 18th Cent. A.D.
Courtesy National Museum.



6. Painting on cloth showing Om Rymn, Rajasthan, 19th Cent. A.D.
Courtesy National Museum.



8. Contemporary Madhubani painting showing Kali, 20th Cent. A.D. Courtesy National Museum.

CHAPTER II

TANTRIC ELEMENTS IN POST-VEDIC SANSKRIT LITERATURE

THE GREAT EPICS

The *Ramayana* (present form completed by c. 2nd or 3rd century A.D.) reflects Tantrism at certain places. From the description of Nikumbhila, the palladium of Lanka (V.24.44, VI.82.25), She appears to represent a form of the Tantric Sakti. Her worship with wine and meat confirms this assumption. Moreover, Her worship by Indrajit with the object of causing harm to the enemy is typically like Tantric *abhicara.* The Uttarakanda refers, at some places, to Siva-Sakti. Modern scholars, however, consider it to be spurious.

The M*ahabharata* (present form completed by c. 4th century A.D.) betrays Tantric influence. The Durga hymns (Virata, ch. vi, Bhisma, ch. 23) clearly contain elements of Tantra. The mention of Kali, Malini, etc. as the names of *Matrkas* in the Vanaparvan, 190.9, reminds one of Tantra. This Parvan mentions Sakn-tirthas like Devika (Kamakhya), Kalika-samgama, etc. Adiparvan, ch. 76, testifies to the Tantric belief that certain charms can make a dead man alive.

MISCELLANEOUS WORKS

The *Arthasastra,* of c. 4th century B.C., refers (v.2.59) to rites designed, for the following purposes:

annihilation of enemies, earning the love of a woman, etc.

Mantras, called *Manava-vidya,* were believed to produce the magical effects of a door opening automatically and making one invisible.

As early as in c. 4th century A.D., Kalidasa appears to have been influenced by Tantra. He mentions Kali *(Kumarasambhava,* VII.39) and Kalika *(Raghuvamsa,* xi.15).

Varahamihira (6th century A.D.), in his *Brhatsamhita* (60.19), mentions *Matrkas* and *Mandalas.*

Banabhatta (7th century, first half) mentions Candi and Her worship with blood *(Kadambari,* Kale's ed., 1928, p. 56). The magical practice of rendering one invisible is referred to *(ibid.,* p. 339). The author's *Harsacarita* (Kane's ed., 1918) refers to the drawing of a *mandate* with different colours (ch. iii), human sacrifice *{ibid.),* measure for driving away ghosts (ii), *vasikarana* (i), propitiation of Matrkas (v), etc.

Bhavabhuti (c. 7th-8th century), in his drama, *Malatimadhava,* refers to some Tannic practices, e.g. offer of fresh flesh to ghosts in the cemetery, the flesh of a virgin girl for propitiating goddess Camunda (Acts iv, v). The worship of the hedious, dark Goddess Karala, who appears to be the Tannic Kali, is mentioned in Act v. There is description also of a Kapalika.

The Tannic Tara cult is referred to in the prose romance *Vasavadatta* of Subandhu (lower limit 8th century A.D.).

The Kashmirian Ksemendra (11th century A.D.), in his *Dasavatara-carita* (p. 162) sarcastically refers to the unscrupulous enjoyment of women and drinking of wine by Tannic *Gurus* and their followers.

Kalhana (12th century A.D.), in his *Rajatarangint,* refers to the repulsive practices of Tantrokas like incest (vii.278).

Somadeva, in his *Kathasaritsagara* (Tawney's Eng. trs., *Ocean of Story,* ed. by Penzer), refers to several Tannic beliefs and practices, e.g. demons flying in the air (ii, p. 299), men flying in the sky through the influence of witches (ii, p. 103), *Savasadhana* (ii, p. 62), etc.

According to the Buddhist Sanskrit work, *Lalitavistara* (c. 1st century A.D.), the Buddha learnt from sage Visvamitra 46 letters of the alphabet including *am, ah* among vowels, and *ksa* among consonants (x). These three are mentioned as separate letters in Tantra alone.

HYMNS IN CLASSICAL SANSKRIT INFLUENCED BY TANTRA

There is a large number of hymns in Sanskrit. Hymnology forms a distinct branch of study in the history of Sanskrit literature. Hymns are addressed to different gods and goddesses. Some of them bear

the deep impress of Tantra. We shall deal with just a few such hymns which will reveal that the Tantric devotees, at least some of them, did not rest content with merely the nitty-gritty of the dry rituals; they also took to the soul-stirring music of metrical descriptions of their chosen deities to whom they surrendered themselves wholeheartedly.

Saundarya-Lahari (Wave of Beauty)

Generally attributed to Adi Samkaracarya it is in 100 (103 in one version, 104 in another) stanzas. The authorship, however, is controversial. So, the date of its composition is uncertain.

The hymn appears to be deliberately designed to present the essence of Tantra in the mnemonic form of verses. As a result, it has become a laboured composition, although there are occasional flashes of poetic art. All the verses are in the *Sikharini* metre which is not very melodious.

It opens with a reference to Siva and Sakti from whose union creation proceeds. The face of the Divine Mother (Devi) is beautiful like the full moon in autumn. She excels even the celestial nymphs, Urvasi and Rambha in beauty (v. 12). Verse 9 depicts the ascent of Kundalini through the different *Cakras.* Different *yantras,* used in the worship of Devi, have been described. Verse 23 emphasises the oneness of Siva and Sakti. Verse 31 refers to 64 Tantras. The next verse contains the secret sixteen-lettered *mantra* of Srividya. Verses 36 to 41 deal with worship in the six *Cakras.* Verses 42-91 give a graphic description of the Divine Mother. This description occasionally reflects poetic fancy and literary skill. For example, the parting of Devi's hairs is conceived as the outlet for the flow of the wave of Her facial beauty (44). The swans are stated to have learnt graceful gait from Devi (91).

Sublimity of thought, couched in well-chosen words, is a marked feature of the hymn. The use of the figures of words like *anuprasa* (e.g. *drsa draghiyasa dara-dalita-nllotpala-ruca* - v. 57) and figures of sense like *slesa* (e.g. the words *Visala, Madhura,* etc., while being place-names, at the same time, refer respectively to Devi's greatness and sweetness). Verse 63, stating that the brightness of the smile of Devi is superior to moonlight, is an excellent case of the use of the figure *Vyatireka.*

The hymn contains the main features of Tantric *sadhana* - rousing of *Kundalini,* its penetration of the *Cakras* and union with

Siva, descent *of Kundalini, Sri-cakra,* the symbolic abode of Sakti (verse 11), unity of Siva-Sakti (23), *Srividya-mantra* (32), idea of the excellence of *Antaryaga.*

The author concludes the hymn stating that the panegyric of Devi with words, learnt from Her, is similar to the worship of lights, in honour of the sun, done with its own rays, like the oblation in honour of the moon with the water emanating from the moonstone and like pleasing the ocean with its own waters.

Poet Tagore was so impressed by this hymn that he compared it with Shelley's *Intellectual Beauty.*

An index to its popularity is the existence of its several commentaries of which the most well-known are the *Sudha-vidyotini* and the *Laksmidhara.*

Of the editions of the hymn, the following are very useful:

Ed. N. Brown, with Eng. trs., Cambridge Mass., 1958; with three comms.; Eng. trs. and notes, by P.A. Sastri and R.K. Guru, Madras, 1957; with nine expositions, Eng. trs. and notes, Hindi trs., etc. by Kuppuswami, Delhi, 1976.

Ananda-Lahari (Wave of Joy)

Generally attributed to Samkaracarya, the renowned monist. The authorship is controversial. At least two hymns of the same title exist. One of them consists of only twenty stanzas in the *Sikharini* metre. It describes the appearance and beauty of goddess Bhavani whose compassion is zealously prayed for. There is the glorification of Siva too.

The main topics in the longer hymn, in 103 stanzas, are: glory of Sakti, quest of Her, *Sricakra, Kulacara,* eternality of Siva-Sakti, origin of Tantra, worship of Devi in different *Cakras,* persons fit for Her worship, etc.

The latter version is ascribed by some to Gaudiya Samkara, the Bengal author of the *Tararahasyavrtti.* In this case also, the authorship is open to doubt.

It should be noted that several works of this title by different authors have been found. In some manuscripts of the *Saundarya-lahari,* the first part of 40 stanzas is called *Ananda-lahari.*

Ed., with Eng. trs., by A. Avalon, Madras, 1961 (5th ed.).

The shorter hymn has been printed in the *Collected Works* of Samkaracarya, ed. and trs. into Bengali by R. Vidyaratna, Calcutta, 1309 B.S.

For different works, entitled *Anandalahari,* see *NCC, II,* pp. 112-13.

Karpuradi-Stava (or Stotra)

It is a hymn to Kali in 22 verses of which some are composed in *Sragdhara,* while others in *Sikharini* metres. The hymn contains *Dhyana, Yantra, Sadhana* and description of Mahadevi. The chief *mantras* of Daksina Kalika occur in it. The greatest among them is the *Vidyarajni* consisting of twenty-two syllables.

The text appears under different titles, e.g. *Karpura-lahari, Karpuradi-syama, Kalikarpura, Kali-svarupa, Daksina-kalika, Parama-devata-karpuradi,* etc. Some manuscripts mention Mahakala and Adinatha. While some manuscripts do not mention any source, others are assigned to different sources, e.g. *Daksinakalika-tantra, Phetkarini-tantra, Mahakala-samhita* of Adinatha, *Viratantra,* etc.

There are at least 21 commentaries of which the *Dipika* or *Rahasyartha-sadhika* of Kasinatha, *Dipika* of Rahganatha, one by Durgarama, *Vimalananda-dayini-svarupa-vyakhya* (1805 A.D.) of Vimalananda appear to have been popular.

Of several editions, the most noteworthy is "Hymn to Kalikarpuradi-Stotra" - A. Avalon, *Tantrik Texts,* Madras, 1953 (2nd ed.) with Eng. Intro., trs. and the commentaries, *Vimalananda-dayini, Rahasyartha-sadhika* and *Subodhini.*

For further details about MSS, commentaries and editions, see *NCC,* **III,** pp. 191-193.

CHAPTER III

TANTRIC SAIVISM OF KASHMIR

SAIVA WORKS AND TANTRAS

In common parlance, Kashmir is called *Bhusvarga* (heaven on earth). It, indeed, occupies a unique position in India, not only in the panoramic scenic beauty, salubrious climate, but also in the realm of Indian culture. It produced polyhistors like Ksemendra (11th century) and Abhrnavagupta (c. the latter half of the 10th cent, to early 11th cent.). The systems of poetics, viz., *Alamkara, Riti and Dhvani*, originated in this province. The founders of these schools were respectively Bhamaha (c. 7th-8th cent.), Vamana (8th-9th cent.) and Anandavardhana (9th cent.). As regards *Rasa* school, Kashmir may be said to have been the pioneer. In the *Dhvanyaloka*, Anandavardhana, for the first time, clearly stated rasa as the most excellent element of poetry. In later times Visvanatha (c. 14th cent. 1st half), in his *Sahityadarpana*, unequivocally stated *rasa* as the soul of poetry.

The *Rajatarangini* of the Kashmirian Kalhana (llth-12th cent.) is practically the only work in Sanskrit, which can claim to be historical.

The Kashmirian Damodaragupta (8th-9th cent.) has created a new literary genre by his *Kuttanimata,* an erotico-comic satire on courtesans.

We shall give a brief account of Tannic Saivism of Kashmir, which is unique in its philosophy.

The celebrated Saiva school is called *Trika* (triad) which has been taken by different scholars to mean different things:

1. Siddha, Namaka, Malini
2. Siva, Sakti, Anu
3. Pati, Pasu, Pasa
4. Siva, Sakti, Nara
5. Para, Apara, Parapara
6. Abheda, Bheda, Bhedabheda

The literature of the *Trika* system known as Trika-Sastra, Trika-sasana, or Rahasya-sampradaya can be broadly classified as

A. Agama-sastra

B. Spanda-sastra

C. Pratyabhijna-sastra

A. AGAMA-SASTRA

Believed to have been revealed, it comprises eleven Tantras including *Malini-vijaya* and *Rudrayamala.*

In the early stage, these works were interpreted from the dualistic, even pluralistic viewpoint.

The Trika system actually began with the *Sivasutras,* supposed to have been revealed to Vasugupta (c. 9th cent.) to refute the dualistic view.

Samkaracarya (c. 9th cent.) is said to have visited Kashmir. His visit supplied the impetus which resulted in the formulation of Sivaswiras.

Of the commentaries on the *Sutras,* well-known are the *Vartika* of Bhaskara (c. 11th cent.) and the *Vimarsini* of Ksemaraja, identified by some with the aforesaid Ksemendra, by others with Ksemendra's namesake who was a pupil of Abhinavagupta, mentioned earlier.

With the firm foothold of the *Trika* system, some of the aforesaid dualistic Tantras were interpreted from the monistic point of view.

Besides Vasugupta, several other scholar-devotees contributed to the development of Saivism in Kashmir. Of them, famous were Kallata (8th-9th cent.). Somananda (end of 9th cent.), Utpala (9th-10th cent.), Bhaskara (c. 9th cent.), Abhinavagupta, Ksemaraja and Jayaratha (c. beginning of 13th cent.).

B. SPANDA-SASTRA

Spanda means vibration or activity of Siva. It is supposed to be the cause of all distinctions.

This Sastra is based on the *Spandasutras,* generally called *Spandakarikas* which are a sort of running commentary on the *Sivasutras.* The *Spandasutras,* attributed to Vasugupta by Ksemaraja, appear to have been composed by Kallata, a pupil of Vasugupta. On the Sutras there is a *Vrtti* or commentary by Kallata.

C. PRATYABHIJNA-SASTRA

For about a century following the development of the SpandaSastra, there was a sort of interregnum in Saiva philosophical literature.

The period that followed was marked by the onslaught of Buddhism on Saivism. To contain the formidable foe, Kashmir developed the systematic philosophy of *Pratyabhijna.* It is so called because it regards recognition *(Pratyabhijna)* of reality as essential for liberation. This philosophy is based on the *Sivadrsti* of Somananda.

Of the other works of this class, well-known are *Isvara-pratyabhijna* or *Pratyabhijna-sutra* or *Pratyabhijna-vimarsini* or *Laghuvrtti* by Abhinavagupta, author also of the *Pratyabhijna-vivrti-vimarsini,* a commentary on Utpala's *Vrtti.* Ksemaraja's *Pratyabhijna-hrdaya* is an important compendium. He has other works too.

In the Kashmirian school of Tantra, five *Makaras are* not taken in the literal sense, but their substitutes are prescribed.

We shall now take up the Tantras and Saiva works of Kashmir.

ISVARA-PRATYABHIJNA

It is by Utpaladeva. Son of Udayakara, he had a son, Vibhramakara, and a fellow student, named Padmananda. According to a tradition, Utpala was a native of Guptapura (Kashmiri Gotapora) not very far away from Kalasripura (modern Kalaspur).

Utpala, who perhaps flourished in the first quarter of the 10th cent. A.D., must be distinguished from Utpala Vaisnava, author of the *Spanda-pradipika.*

Besides this work, Utpala is credited with the authorship of the following works:

1. *Siddhitrayi* - the triad comprising Isvara, Sambandha and Ajadapramatr-siddhi - these embody the main points discussed in the *Isvara-pratyabhijna.*
2. *Vrtti* on *Sivadrsti* and *Isvara-pratyabhijna* - fragments available.
3. *Vivarana* on the *Isvara-pratyabhijna.*
4. *Stotravali.*

The *Isvara-pratyabhijna* is divided into four sections, viz.

1. Jnanadhikara - dealing with cognitions. It has eight subdivisions, viz., (i) Upodghata, (ii) Purvapaksa-vivrti, (iii) Para-darSananupapatti, (iv) Smrtisakti-nirupana, (v) Jnanasakti-nirupana, (vi) Apohanasakti-nirupana, (vii) Ekasraya-nirupana, (viii) Mahesvarya-nirupana.
2. Kriyadhikara - dealing with activity. Its subsections are: (i) Kriyasakti-nirupana, (ii) Bhedabheda-vimarsana, (iii) Mana-tatphalameya-nirupana, (iv) Karya-karana-tattva-nirupana.
3. Agamadhikara - discussing the 36 *Tattvas* of Saivism. Its subsections are: (i) Tattva-nirupana, (ii) Pramatr-tattva-nirupana.
4. Tattvartha-samgrahadhikara - discusses the essential nature of the Highest Being, and recapitulates the substance of the foregoing Adhikaras. Its subsections are (i) Tattvartha-nirupana, (ii) Guruparva-krama-nirupana.

The *Isvara-jrratyabhijna* has a commentary by Abhinavagupta, called *Vimarsini* which exists in two forms, one shorter *(laghvi)* and the other longer(b*rhati).* The latter is supposed to be based on a gloss by Utpala himself, which is now lost.

The fourth Adhikara is the epitome of the three preceding Adhikaras. Its contents are as follows: Mahesvara alone is the soul of all beings. Abhinavagupta makes it clear that He is of the nature of consciousness which has no difference in different places, times and in nature. The question may be posed - well, if MaheSvara alone is the soul, what is the bondage for releasing which this effort is made? The answer is that, through the force of ego, people think *1* am so and so'. Again, the question may be asked - whose bondage is it, who exists other than ISvara. The reply is the real nature of oneself being unknown, one is called a *purusa. Purusa* creates joy and sorrow. Isvara is *Pati* and men are *Pasus.* By practice in the prescribed manner vasus are freed - freed from animality and godlessness is seen. When one's identity with God is realised one becomes *jmanmukta. A* liberated person feels that he is one with all things, whereas the fettered one feels otherwise. ParamaSiva is beyond proof, because all the *Tattvas* are merged as *Cit* (consciousness) in Him. One who realises *Atman* as Isvara and *jnana* and *kriya* as nothing beyond Him, knows what he desires and acts with this very body, he becomes *jivanmukta.* After death he becomes ParameSvara Himself.

In conclusion, the author says that he has revealed the easy (sughata) path declared by the *Gurus* in the S*iva-drsti.* Abhinava makes it clear that the path is stated to be easy because it is devoid of the path involved in external and internal rites and practices like *Pranayama.*

One, following it, realises that *Atman* makes the world and absorbed in Sivahood attains *Siddhi.* Abhinava raises the question - if *Atman* exists, then there is no difference between its recognition and non-recognition. When there is sprout, the seed does not remain unrecognised. The reply is - there are two things, one external like the sprouts, and the other internal like love. The former does not necessitate recognition, but the latter does. In the realisation that *1* am Mahesvara' recognition is a must. The necessity of recognition is illustrated by a very convincing analogy. The husband may be present near the wife, but so long as she does not recognise him she does not get joy. Similarly though Visvesvara is in one's *Atman,* His presence is unknown; as such there is no effect on the person concerned. So *pratyabhijna* is necessary.

The author concludes the work by saying that it is written by him for the people who can attain *Siddhi* without effort. Abhinava states that it is accessible to all irrespective of caste, etc.

SIVA-SUTRAS

As stated before, the *Siva-sutras* are traditionally believed to have been revealed to Vasugupta. It contains three sections *(prakasas),* and a total of 79 *Sutras.* Bhaskararaya refers to the tradition in an introductory verse (3) of his commentary on the *Siva-sutras.* He further records that Vasugupta handed the same to Kallata, who, with the help of these, expounded the *Trika* system by his own *Spandasutra.* Kallata, in his turn, transmitted the Sutras to Pradyumnabhatta, son of his maternal uncle. Pradyumna taught the same to his son, Prajnarjuna who passed them on to his pupil, Mahadevabhatta. Mahadeva gave them to his son, Srikanthabhatta. Bhaskara says that having obtained the same from him, he composed the *Sutra-vartika* at the request of his pupils. Bhaskara, in the colophon to his *Vartika,* mentions Bhatta Divakara as his father.

The *Siva-sutras* were commented upon, besides Bhaskara, by Ksemaraja who has been mentioned earlier. Bhaskara's commentary,

rather explanatory *Vartikas,* names the three *Prakasas* of the *Sutras* as *Samanya-cit-prakasa-svarupa-nirupana, Sahaja-vidyodaya, Bibhuti-spanda* respectively.

Ksemaraja's *Vrtti* is a running commentary.

The contents of *Siva-sutras* are briefly as follows.

Caitanya or consciousness is identified with *Atman.* The *Vartika* states the *Caitanya* consists *in jnana* and *kriya,* and as it is not covered by impurities, it is Siva.

This *Caitanya* is followed by *jnana* or knowledge. The *Vartika* explains the knowledge as T. 'This is mine.' Ksemaraja suggests the alternative reading *ajnana* (ignorance). By *jnana* or *ajnana* he means the knowledge of the objects of senses. *Saktis* are four, viz., Amba, Jyestha, Raudri, Varna; these are the forms of Siva. Their bodies are *Kalas* consisting in the letter from *A* to *Ksa* which are the sources of word *(sabda).* This bondage of knowledge can be removed by effort *(udyama)* which is called *Bhairava.* Desire *(iccha)* of *Paramatman* is stated to be the transcendent Sakti. The entire phenomenal *(drsya)* world is the body of the Lord as Cit or consciousness is pervasive. As a means of removing the evil of ignorance the realisation of *Siva-tattva* as the attributeless lustre is recommended. Siva's strength and sight constitute what is called Sakti. The knowledge of *Atman* is *Vitarka,* i.e., the feeling of one's identity with Siva, the universal soul. *Samadhi-sukha* (the joy of concentration and meditation) is *Lokananda.* The *Vartika* identifies *loka* with the Eternal One, the soul of all; it is He who is joy. The attainment of the state of *Cakresa* takes place from the rise of pure knowledge which consists in the realisation 'I am all' *(sarvahambodha),* i.e., the identification of one's ownself with everything. The state of *Cakresa* has been explained in two ways. It may mean the eight well-known *Siddhis* called *Anima, Laghima,* etc. Or, *Cakra* is *Samvit* (consciousness); so the state of *Cakresa* means the possession of excellent knowledge well-known in Yoga-Sastra. Pure consciousness is *Atman* for the realisation of which *mantra* is necessary. Those who are very powerful spiritually can have the above realisation without *mantra.* But, those who are less powerful require *mantra. Mantra* is identified with *Citta* (mind) which, the *Vartika* says, is Siva who is devoid of attributes, is omniscient and beyond the limitations of space and time. For success in *mantra* effort

1. These are in the form of *Karikas,* and are purported to explain what has been said, what is unsaid or said in a difficult manner.

is necessary. The *Vartika* explains that *mantra* is the innate nature of the power of Cif. By incessant meditation on it Yogins attain success. *Mantra-rahasya* consists in the body in the form of *Vidya.* When the mind, turned away from the objects of senses, is fixed in Cit, nescience *(avidya)* disappears. When true knowledge of the non-dual Supreme dawns, the state of Siva, called *Khecari,* arises. *Khecari* is derived thus. *Kha* is the sky in the shape of Cit. That which moves about there is called *Khecari.* As it leads to the attainment of the state of the one who is meditated upon, it is called the state of Siva *(sivavastha).*

Thus, *Mudra (Khecari)* and *Mantra* as means to the goal have been stated. But, how to get the power arising from these? The answer is *Guru* who represents the Sakti of Sambhu. He explains the truth, and shows the way. *Guru* leads one to the knowledge about the *Kriyasakti* (power of doing) of the Lord. The fire of knowledge being burnt, the gross body, which is subject to the fruits of action, yields place to the divine body. The sustenance *(anna)* of this divine body is *jnana* that is true knowledge. Here Ksemaraja differs. He takes the body to mean the gross and subtle forms of it. Such body is offered to the fire of Cit. He takes *jnana* in the sense of false knowledge that causes bondage. It is called *anna* as it is eaten up by Yogins. This *jnana* leads to the destruction of false knowledge, and one perceives the illusory nature of things arising therefrom.

Atma has been identified with Citta which is enveloped by *jnana,* i.e., perception of passion, etc., connected with the objects of senses. *Maya* (illusion) is want of discrimination with regard to the *Tattvas.* The idea is that attachment to the objects of senses is the obstacle on the way to the goal.

True knowledge comes from the conquest of delusion *(moha).* The *Yogin* must be ever awake spiritually; this leads to *jivanmukti.*

Atman is called a dancer as it throbs according to different conditions. Of this dancer the stage is the inner soul. It may be seen that *Atman* and the *Antaratman* (inner soul) are different from each other. The *Vartika* makes it clear that, when there is outward flash *(bahirunmesa), Atman* is called a dancer. When there is inward wink *(antarunmesa)* that very *Atman* is called *Antaratman* (inner soul). The senses are the spectators.

2. Ksemaraja gives its etymological meaning as *atati sattvadivrtty-avalambanena yonih samcarati;* it goes from one birth to another by resorting to the qualities of *Sattva,* etc. *Atman* is stated as *Anu.*

The aspirant should contemplate the *Bija* or germ in the shape of *Cit-Atman* which is Supreme Power, the cause of all. A Yogin, being *asanastha,* easily sinks into the inner lake. Here *asana* appears to mean the greatest power derived from Sakti by which he gives up all kinds of *dhyana, dharana* and other activities, and, being turned inward, contemplates the Supreme Being alone. The lake is the realisation of the Highest.

The destruction of false knowledge by means of true knowledge leads to the cessation of rebirth; this is *jmanmukti.* The text is *Vidya-vinase janma-vinasah. Vidya* is taken by the *Vartika* in the sense of *asuddha vidya* (false knowledge). But, Ksemaraja takes it to mean correct knowledge. He interprets the *sutra* thus - *Vidyaya avinase,* i.e., there being no destruction of true knowledge. By *janma* he means the senses which are the cause of action accompanied by ignorance and are full of misery. One, who has acquired the correct knowledge, becomes like Siva in life, and Siva Himself after death.

The function of the body is the great festival *(mahavrata)* of a powerful person; this is *Pasupata-vrata.* The speech of one, who observes this vow, is *japa.* By this *vrata* and *japa* the knowledge of *Atman* dawns on the *pasus* (people tied by the bonds of delusion, etc.); this dawning of knowledge is *dana* which leads to the wearing out of the *pasas* or bonds. Then they become fit for *Diksa* which consists in *dana* (gift of *mantra)* and *ksapana* (wearing out of *pasas).*

A Kevalin is free from pleasure and pain, i.e., no thought of these enters into him.

Moha is stated to arise from *Abhilasa* (desire). When Moha disappears, a person is freed from the fruit of action. A person, who is not liberated, is enveloped by a cloak *(kancuka)* in the form of five gross elements. By the means, stated earlier, one becomes like Siva in this life, and one with Siva after death.

The entire world is the manifestation of the *iccha* (desire) of the Lord. When a person, according to the instructions prescribed earlier, gets rid of the impurities, and again realises the *Atman,* he is reunited with the Lord. When he realises his identity with the Supreme Being, he becomes Siva, full of joy.

SPANDA-KARIKA

We have referred to it earlier. It consists of 52 *Karikas,* divided into three *Nisyandas* or sections called respectively *Svarupa-spanda,*

Sahajavidyodaya and *Bibhuti-spanda*. It has a Vrtti or commentary by Kallata.

The contents of the *Karikas* are briefly as follows.

Siva, possessed of Sakti, creates the world by his *unmesa* (opening of eyes) and dissolves it by *nimesa* (closing of eyes). The question is - how is the Sivahood of a man, who is subject to rebirth, declared? The answer is this. There is no obstruction to one in whom all this phenomenal world resides and from whom all this emanates. The idea is that as he is not enveloped (by delusion, etc.), there can be Sivahood even in the state of one who is subject to rebirth. His Sivahood is not covered in any condition *of jagrat, svapna, susupti*. He is beyond happiness, sorrow and delusion. He is neither *grahya* (that which can be taken) nor *grahaka* (one who takes).

When one's ego disappears, one attains the Supreme state. In such a condition, one becomes the knower and the doer; then one can do or know everything that is desired.

There are two *avasthas,* one *Karya,* the other *Kartrtva.* The former is destructible, the latter imperishable. It is only the effort for *Karya* that is effaced. One, who is unwise, thinks himself to be effaced when that effort is effaced. In reality, one's own nature is not subject to destruction. The *bhava,* that is turned inward and is omniscient, is never effaced. The *bhava* as Cit remains. The *Cit* is felt by one who is well awake or fully possessed of knowledge *saprabuddha* in all the conditions *of jagrat, Svapna* and *Susupti.*

Possessed of Supreme Sakti in the form of *jnana* (knowledge) and *jneya* (object of knowledge), the Lord shines in the conditions of *jagrat* and *svapna.* In *Susupti* and *Turya* conditions, He is perceived only as Cit.

The *Gunas, Sattva, Rajas* and T*amas,* do not envelop the inherent nature of the *yogin.* These *Gunas,* obstructing the perception of the existence of *Cit,* cause the people of little enlightenment to fall into the fierce path of rebirth which is difficult to cross; because such people find *Atman* possessed of these qualities and not as *Suddha* (pure) and *Buddha* (enlightened). One, who always makes effort for the manifestation of the real nature of *Spanda-tattva,* even in the *jagrat* state attains one's own nature called *turya-bhoga.* When a person becomes very angry, delighted or bewildered or when he runs, the rise of *spanda* is to be understood and should be learnt from the *Guru.* A man who, having left all other duties, is absorbed in *spanda-tattva,*

realises the highest truth. In such a *yogin* the moon *(manas)* and the sun *(spana),* having left the body, a replica of the universe, set in *Susumna Nadi.* Then, in that vast sky, devoid of the moon and the sun, a man, full of delusion by *svapna,* etc., remains confined in a state of sleep. When awakened he remains uncovered (by ignorance, etc.).

The *mantras,* which are powerful, having resorted to that power of Sakti, proceed in respective duties. With duties ceased, people, who are calm and free from the taints of *Maya,* are merged in that sky along with the devotees' mind. So, as they are joined with Siva, they are said to be possessed of the characteristics of Siva. With that *Atman,* which is all-encompassing, there is no condition in the thoughts of word and sense that does not suggest Sivahood.

So, the *bhokta* (enjoyer) himself is present everywhere as *bhogya* (object of enjoyment). One, whose mind is of this nature that it feels that all the world is pervaded by me and looks at everything as sport, becomes *jivanmukta.*

A devotee, by means of *mantras,* becomes one with the deity of the *mantra.* This realisation of one's own nature without the cover of false knowledge is the acquisition of ambrosia by a devotee. This, indeed, is the initiation to *Nirvana* that leads to the revelation of the true nature of Paramasiva.

A *yogin,* in the condition of *jagrat,* finds, among various things, the very thing desired by him. In *svapna* also he sees the desired things. The fact that in *svapna* the heart is clearly manifested shows the independence of it; this is the penetration of the evil. Laying stress on effort the author gives an analogy.

Even when the mind is intent, a distant thing is hazy. Due to effort it appears clearly. So also what really exists can be soon realised by resorting to Sakti. Another analogy is this. *Atman* pervades the body, a person can at once feel the bite even of a small louse. So, one, who realises *Atman,* acquires omniscience everywhere.

Glani (debility or decay) wears out the body. It arises from *ajnana* which is avoided by the knowledge of *Atman.*

From *Atman* arise *Bindu, Nada, Rupa* (capacity for seeing in darkness), Rasa (taste of nectar in the mouth).

These *Siddhis,* which are obstacles, appear to men very soon. It is the *yogins* who have realised the identity of all worldly objects with the Supreme Soul that can themselves know the real truth.

One should be ever awake, comprehend by knowledge what is to be known and fix everything on one, i.e., the knowledge of the real truth. By so doing one is not tormented by *Kolas,* etc., to be described hereafter.

One who, being an object of enjoyment to forces like Brahmi arising from the mass of words, is led astray by *kalas* in the shape of the letters beginning with *ka;* such a person is called Pasu.

In him the nectar of the Supreme is absent due to the rise of memory at the sight of the objects of senses. Thus, he loses independence and the capacity for going everywhere. The Saktis Brahmi, etc., are always ready to veil one's real nature. Without word no knowledge arises. That *kriyatmaka* (active) Sakti of Siva, when not known, causes bondage in a *Pasu;* when known, it leads a person to *Siddhi.*

By the perception of the subtle elements of *Sabda,* etc., tied by *puryastaka (suksmadeha)* due to the influence of *manas, ahamkara* and *buddhi,* the feeling of joy and sorrow arises. One, who is dependent on others, feels pleasure and pain. Due to the condition of the subtle body he becomes subject to rebirth.

When a person fixes his mind on one, i.e., the gross or the subtle and effects destruction and rise of the aforesaid memory of subtle elements, etc., he becomes *bhokta* (enjoyer); thus he becomes *Cakresvara,* i.e., the Lord of *Matrs.*

The main Saiva Tantra works are:

Ahirbudhnya-samhita, Malini-vijayottara Tantra, Mrgendra Tantra, Netra Tantra, Rudrayamala Tantra, Svacchanda Tantra, Tantraloka.

Accounts of the above works have been given under the chapter Hindu Tantras.

KRAMA TANTRICISM[3] OF KASHMIR

No account of Tantra in Kashmir can be complete without an examination of *Krama* Tantricism. Advocating monistic Saivism, it is an offshoot of the Saiva philosophy of Kashmir. It is also called *Kramanaya, Mahartha-naya* or *Mahartha, Mahanaya, Mahasara, Atinaya, Devatanaya* or *Devinaya, Kalinaya.*

3. For details, see N. Rastogi, *The Krama Tantricism of Kashmir.* Our account is mainly based on this work.

Originating in Kashmir, the *Krama* system spread far and wide. There is evidence of its travel as far as ColadeSa (modern Karnataka) in the south. That this system was not confined to the limits of Kashmir is proved by its association with some *Pitha-sthanas,* e.g. Oddiyana, Purna Pitha, etc.

The date and mode of origin of this system are shrouded in myth and mysticism. With Jayaratha (c. 13th cent., beginning) we stand on terra firma about the early history of *Krama* Tantricism. In his *Viveka* commentary (III, pp. 192-93) on Abhinavagupta's *Tantraloka,* he gives an account of the early history of the system.

The *Krama* system is believed by some to date back to the last quarter of the 7th cent, or the beginning of the 8th. This system lasted till the 18th century with varying degrees of popularity and authority. The period from the 9th century to the 12th saw the heyday of this system. After that the decline started, and the process of decadence was never arrested. Jayaratha gives ample testimony of the degeneration of the *Krama* system. The *Mahanaya-prakasa,* attributed by some to Sivananda I, refers (8/180, 186, 187) to the growing ignorance of the system among its followers themselves. Sitikantha (1575-1625 A.D.), author of a *Mahanaya-prakasa,* refers to the fast fading of the system and the loss of its grip over the people.

The original *Krama* literature can be divided into two broad classes, viz. revealed and non-revealed. To the former class belong some anonymous works and the *Krama Agamas.* The latter includes the non-Agamic works. The *Krama Agamas* are *Pancasatika* or *Devipancasatika, Sardhasatika, Krama-rahasya, Krama-sadbhava, Kalika krama, Krama-siddhi.* The non-Agamic Works are *Krama-sutra, Siddhasutra, Mahanaya-paddhati, Kramadaya, Amavasya-trimsika, Rajika.*

Prominent persons who, in some form or other, contributed to the Krama Tantricism of Kashmir

(Names in English alphabetical order)

Person	*Work, if any*
Abhinavagupta	*Krama-stotra, Krama-Keli* comm., *Keli*

	comm. on *Kramastotra* of Siddhanatha. *Krama* philosophy has been dealt with in some other works of Abhinava, e.g. *Malini-vijaya-vartika, Paratrim sika vivarana.*
Bhaskara	Believed to have transmitted the doctrine of Siddha Natha to the next generation.
Bhatta Utpala (Different from Utpala Vaisnava)	No work exclusively on *Krama.* From his *Spanda-pradipika* commentary on the *Spanda-karika* he appears to have tried to interpret *Spanda* and *Yoga* concepts in the light of *Krama* philosophy.
Bhojaraja (c. 1050-1100)	Perhaps author of the *Kramakamala.*
Bhutiraja I (Teacher of Abhinavagupta)	His contribution to *Krama* system is borne out by the following references: (i) *Tantrasara* of Abhinava (Shastri's ed., 1918, p. 30). (ii) *Mahartha-manjari* of Mahesvara-nanda (TSS ed. No. 66,1919).
Cakrabhanu	Highly reputed as a *Krama* teacher.
Cakrapani	Supposed author of the *Bhavopahara* which is a *Kramastotra.*
Hrasvanatha	Head of tradition which produced important texts like *Cidgagana-candrika* and *Mahanayaprakasa.*
Jayaratha	*Viveka* commentary on the first, fourth, thirteenth and twenty-ninth *Ahnikas* of *Tantraloka.* Throws light on history of *Krama* system.
Kallata (No exclusive work on *Krama.* But incidental contribution to *Krama* system in the works attributed to him.)	*Spanda-karika, Spandavrtti, Spanda-sarvasva, Tattvavicara, Tattvartha-cintamani*

Krsnadasa	Same as Varadaraja (q.v.).
Ksemaraja	In his *Uddyota* commentary on *Netra-tantra,* refers to *Krama* as a distinct system.
Laksmanagupta	Appears to have written on *Krama.* No work available.
Mahaprakasa	Teacher of Mahesvarananda. Author of several hymns mentioned in *Parimala* commentary on Mahesvarananda's *Mahartha-manjari*
Mahesvarananda	Appears to have written a work, called *Krama.*
Niskriyanandanatha	*Chumma-sampradaya.*
Pradyumna Bhatta	*Tattvagarbha-stotra.*
Ramyadeva	Author of *Vivarana* commentary on the *Bhavapahara* (q.v.) of Cakrapani. His *Akrama-kallola-karika* appears to have been an independent work on *Krama* system.
Siddhanatha, called Stotrakara	Supposed author of a *Krama-stuti.*
Sivananda	Author of *Krama-vasana.*
Sivopadhyaya	In his *Vivrti* on *Vijnanabhairava,* he sometimes makes remarks on the intricacies of *Krama* system.
Somananda	*Siva-drsti.*
Somaputra	Srivatsa (q.v.), author of *Cidgagana-candrika,* expresses indebtedness to Somaputra for revealing *Krama* secrets.
Srivatsa (Introduces himself as Kalidasa)	*Cidgagana-candrika* and comm. on *Kramastotra* of Siddhanatha.
Utpala	No work on *Krama.* From Jayaratha it is learnt that Utpala was one of the teachers from whom Abhinavagupta learnt *Krama.*
Varadaraja	His *Siva-sutra* indicates his *Krama* leaning.

Vasugupta	No work exclusively on *Krama.* Some of his works, particularly the *Siva-sutra* and *Spandakarika*, appear to have incidentally contributed to the cause of *Krama* system.
Vatulanatha (Traditionally known, but no historical evidence)	*Vatulanatha-sutra* (Traditionally attributed).

The main features of the *Krama* system are as follows:

A. It is Sakti-oriented

It reflects the emergence of the Sakta tendencies in the monistic Saivism of Kashmir. This resulted in the division of the system into two schools:

(i) one emphasising the supremacy of the Siva aspect;

(ii) the other laying stress on the Sakti aspect of the Supreme Consciousness.

B. It leans towards monistic-dualistic character of Reality

It is called *Bhedabhedopaya* as it inculcates the idea of dualism or diversity within the framework of monism or unity. It seeks to discover unity in the phenomenal duality *(bheda abheda)*. While the *Pratyabhijna* and *Kula* systems are concerned with Reality as unity or the transcendent aspect of Reality, *Krama* is concerned with the immanent Reality; according to it, immanence is an essential expression of transcendence.

C. Spiritual uplift and salvation as synthesis of *bhoga* and *moksa*

While the *Kula* system teaches *Sambhavopaya, Krama* advocates *Saktopaya, Kula* and *Pratyabhijna* do not countenance the idea of progression; they believe in instantaneous and immediate self-revelation. The essential feature of the *Krama* system is spiritual progression, i.e. the progressive refinement of the *Vikalpas.* So, it equally stresses each step towards self-realisation.

D. Positive epistemic bias

While the *Pratyabhijna* and *Spanda* schools are more metaphysical, the *Krama* is more mystical. Both *Kula* and *Krama* systems have esoteric and mystical look. But, the latter emphasises the cognitive

and the epistemic aspect. This, indeed, is the fundamental value of the *Krama* as a system of philosophy.

E. Linguistic peculiarity

It prefers the Prakrit languages to Sanskrit as the medium of expression. There is convincing proof that the works like the *Kramasutra, the Mahanaya-prakasa, Mahartha-manjari, Prakrta-trimsika-vivarana,* etc., were written in some forms of Prakrta or local vernaculars.[4]

Krama, as a Tantric system, depends on intuition, and discourages dialectic. It does not merely argue, but experiments. It seeks fulfilment in the harmonious blending of intuition with practical realisation.

Two phases of *Krama* Tantricism can be discerned. In the earlier phase, there was a penchant for philosophical and intuitional issues. Of the four divisions of the contents of Tantra, *Carya* and *Kriya* were subordinated to *Jnana* and *Yoga.* In the later phase, however, the ritualistic aspect came to the forefront.

Experience is the pivot round which the *Krama* system revolves. The realisation of the oneness of the individual soul with the universal soul is the aim of this system of philosophy.

The *Krama* system was divided into *two* sub-schools, viz. (i) *Sahasa* represented by the *Vatulanatha-sutra* and (ii) *Chumma* represented by the work entitled *Chumma-Sampradaya.*

The main theme of the *Sahasa* school is that a devotee's real nature is realised by firmly clinging to the pre-eminent *Sahasa (tnaha-sahasa-vrttya svarupalabhah, Vatulanatha-sutra* 1). *Sahasa* means a sudden unexpected event. According to this school, the highest realisation or self-revelation takes place all on a sudden through divine grace; for this no previous preparation is necessary.

The exact meaning of *Chumma* is not known. It occurs in the *Tantraloka* (4/268, 29/37). Ksemaraja, in his commentary on the *Svacchanda-tantra* (15/1), says that *Chummaka* stands for the system to which one adheres. The chief object of the theory of *Chumma,* which appears to be a synonym of *Sarma* (vide Ksemaraja's commentary on the *Svacchanda-tantra,* VI, p. 125), is to preserve the

4. It is interesting to note that the Buddha directed his followers to propagate his teachings in local dialects.

esoteric nature of the system adhered to. In the ultimate analysis, the *Sahasa* and *Chumma* appear to have no basic difference.

The existence, at one time, of another sub-school of *Krama* is referred to in the *Tantraloka* (Ahnika 29). This unnamed school is a product of the combination of two theses, one formulated in the *Devyayamala* and the other in the *Madhavakula. A* feature of *sadhana,* according to this school, is the worship of one's line of preceptors along with *Pithas, Ksetras,* etc. The *Pithas* have been assigned to the different parts of the body. This system requires the aspirant to reflect upon and, therefore, visualise the *Pithas* and the respective presiding deities as essentially identical with the self.

PHILOSOPHY OF KASHMIR SAIVISM

Here we shall give an account of the philosophy of Kashmir Saivism in a nutshell.

Like other branches of the orthodox Indian philosophy, it recognises the changeless *Atman* as the experiencing principle. It is called *Caitanya* or Cit. It is Paramasiva underlying everything. He is both immanent and transcendental.

The universe is a manifestation of ParamaSiva. This aspect of Him is called Sakti. It has many aspects of which the following are fundamental:

(i) Power of self-revelation - by it Siva shines.

(ii) Power of realising absolute bliss and joy *(Ananda-sakti)* - satisfied in itself.

(iii) Power of feeling oneself as Supreme and absolutely irresistible will *(Iccha-sakti).*

(iv) Power of bringing all objects in conscious relations with oneself and with one another *(Jnana-sakti).*

(v) Power of assuming any form *(Kriya-sakti).*

With these powers Paramasiva manifests Himself or his Sakti as the universe. The manifestation of Sakti is called *Udaya, Unmesa, Abhasana, Srsti.* This is followed by *Pralaya. A* complete cycle of *Srsti* and *Pralaya* is called *Kalpa.*

The things and beings, constituting the universe, are called *Tattvas.* Besides the *Tattvas* recognised in Samkhya, this system

recognises a few others. According to Samkhya, Purusa and Prakrti are the final realities, but they are derivatives in Kashmir Saivism.

The total number of *Tattvas* in this system is 36.

The process of manifestation of the universe is this. It is the experiencing out of Parama Siva. It is similar to the psychical process in our daily lives of thinking and experiencing. The process is called *Abhasana.* It is *vivarta* or the illusory appearance of the Supreme - reality, according to the exponents of *Vivarta.* The teachers of the *Abhasa* process hold that the appearances are real in the sense that they are aspects of the ultimately Real Parama Siva.

In the matter of universal experience, there are five principles of the universal subject-object. First, there is *Siva-tattva.* In this aspect, the *cit* aspect of Sakti is most manifest.

Next comes *Sakti-tattva.* While *Siva-tattva* is the very first vibration of Parama Siva, *Sakti-tattva* checks, controls and regulates the movement of life, and acts as the principle of restraint.

From the *Siva-Sakti* state arises the *Sadakhya-tattva,* i.e. the experience 'I am this'. It is the beginning of activity. It is the state in which, for the first time, there is the notice of being. In it, the *Icchasakti* of the Divine is the dominant feature.

Next is the *Aisvara-tattva* in which the experience assumes a form like 'This am 'I. It is so called as in it is realised the Lordliness and the Glory *of* the Divine Being.

Finally, there is the *Sadvidya* stage. In it, the experience 'I am this' is clearly felt as I identified with this. In it the true relation of things is realised.

This philosophy states the limit of individual experience, the limitation being caused by Maya and her sixfold progeny, the six *Kancukas* covering the reality.

The two principles of the limited individual subject-object are the Purusa and the Prakrti. Purusa is put into sleep by *Maya* by means of the limitation of *Kala, Niyati, Raga, Vidya* and *Kala.* The all-experiencer, while remaining the same, produces a number of Purusas who realise themselves as differentiated and separated from one another.

Each of the numerous Purusas becomes an *Anu.*

While the Purusa, who is sleeping as it were experiences a vague and indefinite something, simultaneously with him Prakrti comes into manifestation.

Purusa and Prakrti are only the limited representation of the factors on the two-sided experience of the S*uddha Vidya* state. For each Purusa, there is one Prakrti. In his experience of Prakrti, the Purusa has no specific feeling: there is no movement of thought or activity.

Prakrti is in a state in which affective features are held in a state of equipoise; the three qualities of *Sattva, Rajas* and *Tamas* are in a state of equipoise.

The three principles of mental operation are *Buddhi, Ahamkara* and *Manas. Manas* desires; it singles out a particular group of sensations from a whole crowd. *Ahamkara* gathers, and stores up the memory of persona] experiences, identifies and assimilates the experiences of the present. *Buddhi* is that which enables one to picture the mental image of objects as of a cow. It is the impersonal or superpersonal state of consciousness or experience in a limited individual.

In dealing with the means and general principles of sensible experience, this philosophy mentions five senses, five powers of action, and five general objects of sense-perception.

The five *bhutas* are recognised as principles of materiality.

Siva is the saviour and *guru,* assuming this form out of his love for mankind.

Pasu (literally animal) or the infinite host *of* souls belongs to Siva. The soul, distinct from the body, is not created by Him; it is eternal. Individual souls are of three classes according as they are subject to three, two or one of the impurities.

The web of bonds *(pasajalo),* that ties the soul, is divided into *avidya, karma* and *maya.*

Maya is the material cause of the world, unconscious in nature, the seed of the universe.

According to the *Saiva Siddhanta,* the universe consists of thirty-six *tattvas* including those of Samkhya.

The stages of evolution are as follows:

At first, *Maya* evolves into the subtle principles and then into the gross. The first principle evolved from *Maya* is *Kala*. It removes the impurities obstructing the manifestation of consciousness, and helps its manifestation according to *karma*. By *Vidya* the soul acquires the experience of pleasure and pain.

Mulaprakrti of Samkhya is itself a product according to the *Siddhanta.* Prakrti is the material of which the worlds, to be experienced by Purusa, are made. From Prakrti evolve *gunas* which lead to the evolution of *buddhi.* The remaining process of evolution is like that of Samkhya.

The world is not illusory. The world has a serious moral purpose. God is always engaged in preserving the souls from the bondage of matter.

The grace of God is the path to freedom.

This school recognises *jivanmukti.* Though possessing body, the *jivanmukta* is one with the Supreme in feeling and faculty. He continues his body until his past *karma* is exhausted, and the deeds of the intervening period are consumed by the grace of God.

The main ideas, contained in the principal works, are briefly stated below; the details may be studied in the accounts of respective works.

According to the *Kamakala-vilasa, Adya Sakti* is the seed of all that moves and is immobile. *Parasakti* is at once the seed and sprout as the manifested union of Siva and Sakti. She is very subtle, and is manifested through the union of the first letter of the alphabet, i.e. *A* and the *Vimarsa* letter or *Ha.* Parasiva is reflected in the *Vimarsa* mirror of the mass of the rays of the sun. The *Nada-bindu* appears on the *Citta* wall illuminated by the reflected rays.

Two *Bindus,* white and red, are Siva and Sakti - who, in their mutual enjoyment, expand and contract alternately. They are the root of the creation of the word *(Vak)* and meaning *(artha)* which sometimes unite and sometimes separate from each other.

One, who knows the *Vidya* of *Kamakala,* dealing with the Cakras of Devi, becomes liberated and identified with Mahatripurasundari.

From the red *Bindu,* about to create, arose sound which is *Nada-brahman* sprout. From sound arose the five gross elements *(bhutas)* and letters of the alphabet. The white *Bindu* is also the source of these. The universe, from the minutest part to Brahman, consists of these five *Vikrtis.*

The centre of *Cakra* is *Para.* At the time of evolution, it is transformed, and manifests itself as a triangle which is the source of the three *Saktis, Pasyanti* and others.

The *Mrgendra-tantra* states that Siva is the doer of all and free from imperfections due to defilements. His functions are fivefold: evolution, sustenation, involution, potential preservation and assimilation. Siva as Isana, Tarpurusa, Aghora, Vamadeva and Sadyojata, performs different functions.

The fetters *(pasa),* which tie human beings, are fourfold. They stand in the way of true knowledge and cause defilement.

The *Rudrayamala* lays down seven modes of *bhakti,* which are stated to cause liberation to one while alive.

It states that Siva is both *Nirguna* and *Saguna,* the former being distinct from Prakrti while the latter is associated with Prakrti.

In it, the order of creation has been given. *Saguna* Paramesvara is stated as the first principle. Sakti is the creator of the worlds.

As stated, in connection with *Krama* Tantricism, the main feature that distinguishes it from the *Pratyabhijna* system is its Sakti-oriented monistic Saivism. Another distinguishing characteristic of the *Krama* school is its belief in spiritual progression, the gradual realisation of the Supreme Reality.

CHAPTER IV

TANTRIC LEXICONS

There are several lexicons designed to facilitate the study of the Tantric texts. These works generally set forth the denotation of *Om,* significance of the individual letters of the alphabet, and enumerate the *Bijas* with their meanings. The term *Matrka* or *Matrka-varna* stands for the letters of the alphabet, both vowels and consonants (from *A* to *Ksa). Matrka* sometimes indicate a diagram, written in a letter, supposed to have magical power. In some lexicons, *Mudras,* appropriate for the worship of different deities, are discussed. Most of such works are of unknown authors and dates.

Some important Tantric lexicons are:

Bijabhidhana, Bijanighantu, Mantrabhidhana, Mantra-rthabhidhana, Matrka-nighantu of Mahidasa, Mudra-nighantu, Varna-bija-kosa.

Some of the above works are stated to be parts of well-known Tantric texts. For example, the *Bija-nighantu* is stated to follow the *Bhutadamara* (tantra). The *Mudra-nighantu* is stated, in the colophon, to belong to the *Vamakesvari-tantra.*

Some specimens of the contents of such works are given below. The *Mantrabhidhana* lays down the significance of the following terms:

Omkara - Pranava, Dhruva, Tara, Veda

Aim - Vagbhava

Am - Pasaka

Gam - Vighnaraja

Glau - Bhu-bija

Haum - Prasada, Siva

Hrim - Lajja, Girija, S**akti, Hrlle**kh**a, Maya, Para**

Hum - Varmabija

Klim - Kama

Krom - Name of a Bija and denotes Srni **whi**ch **mea**n**s** *Ankusa* or goad for driving an elephant

Ksraum - Nrsimha
Phat - Astraksara
Sauh - Devi, Para, Sakti
Sraum - Visva
Srim - Kamala, Visnu-vanita
Strim - Vadhu
Svaha - Vahnivadhu
Svanta - Rati
Vam - Toya

According to the *Mudra-nighantu,* the following *Mudrcis* please the deities, mentioned against them:

Name of Mudra	*Name of Deity*
Samkha, Cakra, Gada, Padma, Venu, Srivatsa, Kaustubha, Vanamala, Jnana, Bilva, Garuda, Para, Narasimhi, Varahi, Hayagraivi, Dhenu, Vana, Parasu, Jaganmohini, Kamamudras (called Linga, Yoni, Trisula, Aksamala, Vara, Abhaya, Mrga, Khatvanga, Kapala)	**Visnu**
Damaru	Siva
Padma	Surya
Danta, Pasa, Ankusa, Vidya, Parasu, Ladduka, Bija	Ganesa
Pasa, Ahkusa, Vara, Abhaya, Khadga, Carma, Dhanu, Sara, Musali, Mudrika	Durga
Laksmi	Laksmi
Aksamala, Vina, Vyakhya, Pustaka	Sarasvati
Saptajihva	Agni
Mahayoni	Sakti
Yoni, Bhutini, Bija,	Syama
Daityahumini, Leliha	Tara
Venu	Gopala
Narasimhi	Nrhari
Varahi	Varaha

Hayagraivi	Hayagriva
Dhanusa-vana	Rama
ParaSu	ParaSurama
Kama	Jaganmohana
Kumbha	Vasudeva

This work prescribes *Mudras* as serving various purposes. The formations of different *Mudras* have been described. It is stated that the *Kamamudra* pleases all the deities.

CHAPTER V

SCIENCE IN TANTRA

In some religious texts (e.g., *Saktananda-tararigini,* 1.6 *ff,* ed. P. Sastri, Calcutta, 1349 B.S., p. 5 ff), there is information on embryology, anatomy and physiological development. The facts about the human body have been stated under the following categories:

Sarirotpatti-krama (process of formation of body),

Sarira-sthanadi-nirnaya (location of nerves, etc., within the body),

Bhutaguna (qualities of elements of the body),

Sarirastha-vayu-nirnaya (determination of the life-winds[2] within the body),

Sarira-kosa-varnana (description of the sheaths within the body).

The description of the origin and development of the foetus is basically true to life.

To chemistry and alchemy the contribution of Tantra is unique.[4] The chemical and alchemical information, contained in the Tantric Rasa-sastra, may be broadly stated under the following heads:

process of medicinal preparations consisting mainly of mercury, 'killing' *(marana)* of mercury, transmutation of copper and iron into gold with mercury, process of 'killing' metals and minerals, methods of extracting the essence of copper pyrites and zinc from calamine, operation of metals, use of sulphuric acid, metals and alloys, recipes for cosmetics, refinement or purification of important minerals, liquefaction of mica, fixation of mercury recipe for Aethiops mineral, 'killing' of mercury, colouring of metals, purification of quicksilver, elements of composition of

\. The five elements are *Ksiti* (earth), *Ap* (water), *Tejas* (fire), *Marut* (wind) and *Vyotnan* (ether).

2. Named *Prana, Apana, Samana, Udana, Vyana.*

3. Five, namely, *Annamaya, Manomaya, Vijiianamaya, Anandamaya, Pranamaya.*

4. Vide *History of Hindu Chemistry* by P.C. Ray; *History of Chemistry in Ancient and Medieval India,* ed. P. Ray, Tantric Period, Chapters I-XI; Iatrochemical Period, Chapters I-III.

mercury, preparation of calomel, fabrication of gold and silver, extraction of zinc from calamine, copper from blue vitriol.

TANTRA AND AYURVEDA

In the *Kubjika-tantra,* there is a passage in which Siva is represented as speaking of *parada* (mercury) as his generative principle. The efficacy of mercury, subjected to *marana* for six times, is lauded. A manuscript of this Tantra is written in Gupta script. Thus, the use of mercury in that far-off age is attested.

Some scholars believe that the original purpose of *Savasadhana* was dissection.

The *Rasa-vaidyas* propounded a philosophy of body in terms of its chemical reactions. This philosophy came to be known as *Rasesvaradarsana* or *Kayatattva.* The chief exponents of this school are named as Mahadeva (Siva?), Adinatha, Nityanatha, Candrasena, Goraksanatha, Kapali, etc.

Another class of physicians, who depended mainly on mercury preparations, was the *Siddha* (in Tamil, *Sittar)* sect of South India, also called MaheSvara Siddhas of the *Suddhamarga.* Their mode of treatment came to be known as *Siddhacikitsa.* It is learnt that one of the seven sub-sects of this school was founded by a Chinese Taoist, named Bhoga, who had miraculous knowledge of alchemy.

Closely allied to the Rasesvara Siddhas were the Natha Siddhas. Each of the nine Natha Siddhas was usually believed to have headed a community of alchemists who were adepts in the preparation of drugs designed to retard old age, cure diseases and counteract poison.

Some Tantric works (e.g., the *Rasa-ratna-samuccaya, Rasa-raja-laksmi, Sarngadhara-sarngraha,* etc.) reveal considerable knowledge of medicinal chemistry.

The minerals, having medicinal properties, are divided into four classes, viz., Rasa, *Uparasa, Ratna* and *Loha. Rasa* was mainly applied to the employment of mercury and metals in medicine. *Abhra* (mica), *maksika* (pyrite) and six other substances are the principal *rasas.* Sulphur, vitriol, alum and five other substances are the *uparasas* useful in the operations of mercury. *Ratnas* or certain gems are

5. N.N. Bhattacharya, *History of Tantric Religion,* p. 17.
6. *Ibid.,* p. 18.

regarded as helpful in fixing or coagulating mercury. So also are the *lohas* (metals like gold, iron, etc.).

The *Yogasara*[7] contains recipes for improving the physical body. The *Yogastaka* gives recipes for the cure of diseases of the hair.

As in the case of alchemy, in the case of medicinal chemistry too, there is mention of laboratory, technical terms, apparatus, ingredients of crucibles, incineration of mercury, etc.

In the above works, some foreign influence is noticed. Govindacarya, in his *Rasasara,* mentions his indebtedness to the Tibetan Buddhists for the knowledge of certain processes. For the use of opium as a drug, mentioned in some works, the authors were, perhaps, indebted to foreign countries, particularly China. The term *ahiphena,* denoting opium, is not found in the early Sanskrit lexicons. Again, Chinese drugs are mentioned in some works. Works like *Rasapradipa, Rasendra-cudamani* mention *Phiranga-roga* (Syphilis) and its treatment with calomel *(rasakarpura)* and China-root *(chobcini,* Smilax-China). This disease was imported by the Portuguese traders. The work, entitled *Dhatukriya* or *Dhatumanjari* (c. 16th cent.), purporting to be a part of the *Rudrayamala,* betrays Arabic influence to a considerable degree.

TANTRIC THERAPEUTICS[9]

There are quite a few Tantras dealing with diseases and their remedies. The diseases can be classified as Pediatrics, Diseases of adult males, Diseases of adult females, Diseases common to men and women.

The recipes include medicines, both herbal and chemical, the former more than the latter. Aphrodisiacs and medicines for preventing or deferring physical decay as well as for rejuvenation are also prescribed. It should be noted that the greatest importance was attached to mercury as maintaining good health. Some of the terms indicating mercury, as noted below, indicate the great efficacy of this substance:

> Rasa (essence or elixir), *Rasaraja* (essence par excellence, *Parada* (that leads to the end of misery), *Mahatejas* (possessed of great

7. For MSS, see H.P. Sastri, *Nepal Catalogue,* I, 1905, p. 135; II, 1915, p. 75.
8. *Ibid.*
9. The subject has been elaborately **discussed in** the **present author's** *New **Light** on Tantra,* p. 168 onward.

invigorating capacity), *Siva-bija* (semen virile of Siva), *Amrta* (ambrosia), *Prabhu* (Lord), etc.

Antidotes of various kinds of poison are also prescribed.

It is noteworthy that, besides prescribing medicines for curing diseases, Tantra also advocates drugless healing. The means for such healing are Yogic; these are *Asanas* (various postures of the body), *Mudras* (particular positions of fingers), *Japa* (meditation), etc. and Hathayogic processes of *Dhauti*, *Vasti*, etc.

Some of the Tantras, dealing with Tantric therapy, are:

Arkaprakasa, Asvini Tantra, Damara Tantra, Garudi Tantra, Gauri-kancalika, Kumaratantra, Kumaritantra, Matsya-sukta, Nagarjuna Tantra, Prayoga-cintamani, Rudrayamala, Tarapradlpa, etc.

TANTRA, MUSIC AND DANCE[11]

Tantra exercised influence on such a fine art as music. For example, the *Samgita-ratnakara* of Sarngadeva mentions (chap. 1.2,120 ff) *Cakra, Nadis*, etc., within the human body. The idea of *Nada*, found in Sanskrit works (e.g. *Samgita-ratnakara*, 1.2,1 ff, 163 ff) on music, has a close parallel to that occurring in Tantra. The idea of *Vayu* (e.g. *Samgita-ratnakara*, 1.2, 59 ff) within the body, which is supposed in musicology to produce *Nada* in conjunction with fire, is also similar to that found in Tantra.

Like Tantra, musicologists believe (e.g. *Samgita-ratnakara*, 1.2, 149) that *Kundalini* or *Brahma-sakti*, coiling like a serpent, resides in *Adhara-cakra* or *Muladhara*, and that its gradual ascent through other *Cakras* up to *Sahasrara* in the head is the highest fulfilment of *Sadhana*.

It is believed (e.g. *Samgita-ratnakara*, 1.2, 140 ff) that the soul, residing in certain petals of *Anahata Cakra*, desires success in song, etc. When resorting to certain petals of *Visuddhi-cakra*, it gives success. Resort to some petals in *Lalana* also ensures success. Resort to certain petals is stated to spoil music. The soul, resting in *Brahmarandhra*, becomes satisfied with nectar, and produces songs of a high order.

Like Tantra again, the science of music recognises (e.g. *Samgita-*

10. For a longer list, see S.C. Banerji, *New Light on Tantra*, pp. 170 ff.
11. See Svami Prajnanananda, *Bharatiya Samgiter Itihas* (in Bengali), I, pp. 300 ff.

ratnakara, **1.2) sever**al **s**h**ea**ths *(Kosa)* within the **bo**dy**,** e.g., *Annamaya, Manomaya.*

The *Mudras* (positions of the hands and fingers) are interesting as they indicate various moods, sentiments, etc. These, perhaps, originated in the Vedic period. In Vedic rituals, different hand-poses were used by the singer of Samans. Tantra prescribes various *Mudras,* e.g. *Samkha* (like a conch-shell), *Matsya* (like a fish). In dance, many *Mudras* are prescribed by theorists of whom Bharata, author of the *Natyasastra,* is the earliest. It is difficult to say whether the *Natyasastra* was indebted to Tantra or the latter to the former. The date of Bharata is controversial. He is generally believed to have flourished earlier than the fourth or fifth century A.D. As we shall see, though Tantric ideas may have originated earlier, the composition of treatises on Tantra appears to have started about the fifth or sixth century A.D.

Siva and Sakti are the pivots round which Tantric philosophy revolves. In fact, Hindu Tantras are generally represented as dialogues between Siva and Parvati. In works on music, Siva is generally venerated. Sarhgadeva commences the *Samgita-ratnakara* with salutation to Siva who is considered as an embodiment of *Nada.* Siva is supposed to please the ears of the wise through the mind following the *Vayu* produced from *Brahmagranthi* where the Tantric *Nadis, Ida* and *Pingala,* are joined with *Susumna.* He is believed to reside in their heart. From Siva emanate *Grama, Varna, Alamkara* and *Joti.*

Ragas and *Raginis,* the very basis of vocal music, are associated with Siva and Parvati. According to one tradition, one *Raga* emanated from each of the five mouths of Siva and one *Raga* from the mouth of Parvati. *Raginis* are supposed to be consorts of *Ragas.*

Certain Tantras reveal close familiarity with vocal and instrumental music. For instance, in the *Uddisa-mahamantrodaya,* sixteen musical instruments are referred to. The *Vindtantra* (No. 19) belonging to *Yamalatantra* briefly traverses the entire field of music. The *Yamalatantra* describes twelve kinds of *vina;* of the thirty-two *Yamalatantras,* several deal with *Gandharva,* i.e., the art of music. The *Kundisvara-tantra (Yamala,* No. 18) and *Protala-tantra (Yamala,* No. 28) deal with instrumental music.

TANTRA, ART AND ARCHITECTURE

The relation of Tantras to music and dance has been discussed separately. Here we shall see what impact it made on sculpture,[12] painting and architecture.

Like good poetry Tantric art is simple, sensuous and impassioned. The sculpture and painting, inspired by Tantra, may be said to be poems in stone, paper, etc.

Tantra deeply influenced sculpture. In the sculptural delineation of Khajuraho (850-1050 A.D.), Konarak (13th cent.), Ellora (8th cent.) and at other places, Tantric influence is marked. Nudity, various modes of coition, different ways of union of men and women are represented. Such Tantric influence is also noticeable in the Hoysalesvara temple (12th cent.) of Mysore the temple-walls of Middle and West India. In this connection, mention must be made of the depiction of sex-act at Sanchi, Amaravati and Mathura. In the Lihgaraja temple (11th cent.) of Bhuvanesvara, a couple is represented as naked and in an erotic posture. There are Tantric images at various places.

Erotic influence, perhaps derived from Tantra, is noticeable in some terracotta figures also. In some seals, this is manifest. The Rupar Seal (3rd cent. B.C.) shows the idea of copulation. A terracotta couple, found at Chandraketugarh (2nd cent. A.D.), resembles the aforesaid figure in the Lihgaraja temple. A Tamluk terracotta shows a couple in a state of sitting coital union. An interesting figure in painted terracotta (Tibet, 18th cent.) is that of Mahakala with a flaying knife in his headdress and a skull-cup of blood in his hand.

12. See M. Enlou, *Iconographic des etoffes paintes (pata) dans les Manjusrimulakalpa,* India, 1930.
    On erotic sculptures, see D. Desai, *Erotic Sculpture of India;* K. **Lal,** *The Cult of Desire;* V. Prokas, *Khajuraho; P.* Thomas, *Kamakalpa, Incredible India,* R.J. Mehta, *Konarak Sun-Temple.* Also see *Tantrayana Art,* ed. S.K. Sarasvati, Calcutta, 1977; P. Rawlinson, *Tantra;* P. Rowson, *Erotic Art of the East;* M. Anant, Plastic situation, *Marg,* March, 1965; June, 1963; A. Roy, Sculptures of Nagarjunakonda, Marg, March, 1965; S. Kramrisch, *Unknown in India* etc.; E. Zennas and J, Auboyer, *Khajuraho;* R. Lennoy, *The Eye of Love;* O.C. Ganguli, Mithuna in Indian Art, *Rupam,* 1925, 1926.
13. See Cunningham, *Archaeological Survey Report,* IX the temple of 64 Yoginis in Bheraghat.

Various postures of copulation are represented in certain sculptures in caves and temples of various places, e.g., Karla, Kondana, Badami (old Vatapi), Pattadakal, etc. A pillar sculpture from South India (17th cent.) represents a devotee adoring the vulva of the great Goddess.

Mithunas, regarded as an auspicious motif, are represented on some doors and at the entrance of monuments.

Even gods have not been spared in the representation of erotic motifs. For example, a celestial couple in sexual intercourse has been represented in a wooden bracket panel from a temple car (South India, 18th cent.).

In a temple of Khajuraho (c. 1000 A.D.), the erotic pleasures of heaven are depicted.

It is rather puzzling to think why such erotic motifs should be represented in temples and other holy places. Tantra provides *pancamakaras* as indispensable for *sadhana.* One such *makara,* and an important one, is *maithuna.* This may have suggested the representation of such figures.

There are other suggestions too. Some think that the extreme sexuality of the rich people, who constructed the temples, was at the root of these erotic sculptures.

Others think that erotic representations were intended to attract the common people to temples.

A superstitious idea prompted the representation of such sculptures, according to some. As nobody disturbs a couple in sexual union, so Gods would not destroy or damage the temples, containing representations of copulation, with thunder, earthquake, etc.

Some think that these were designed to test the mental strength of those who were about to enter spiritual life.

Another ingenious suggestion is that the depiction of sexual union would ensure fertility of land. As such union results in child-birth, so the sculptural representation ensures the growth of crops.

A noteworthy feature in sculpture is the representation of *Mudras,* perhaps under the influence of Tantra. *Bhumisparsa-mudra, Dharmacakra-mudra, Varada-mudra* and *Abhaya-mudra* are associated

with the Buddha. It is interesting to note that the representation of *Bhumisparsa-mudra* is found in such remote places outside India as Ceylon. *Abhaya-mudra* is found in the sculptures of Swat and Java.

Tantric influence is probable in some images, e.g. Ardhanarisvara representing Siva and Uma who are supposed to stand for Purusa and Prakrti or Linga and Yoni.

It should be noted that some of the sculptures, inspired by Tantra (see *Tantrayana Art),* are absolutely free from eroticism. For example, mention may be made of the images of Tara in various forms, e.g. Arya Tara of Nalanda (c. 7th cent.), Astamahabhaya Tara of Ratnagiri (c. 9th cent.), Vajrasattva of Nalanda (c. 10th cent.), Heruka of Sarnath (c. 10th cent.), Mahamayuri of Ellora (Cave No. VII, c. 7th cent.), Vajrayogini of Bihar (c. 11th cent.), Parnasavari of Vajrayogini (Dacca, c. 10th cent.), to name only a few.

Besides stone sculptures and terracotta figures, there are some figures in bronze (e.g. a Buddhist male destroyer of death, united with his female Wisdom - Tibet, 18th century), wood (e.g. South Indian Icon of the Divine Vulva stained with the coloured powders used to worship it; South Indian wooden bracket panel from a temple showing a celestial couple in sexual intercourse), Yogini with serpentine energy emerging from her vulva (South India, c. 1800 A.D.), worshipped as an emblem of the vulva of the Goddess (South India, 19th century).

In the domain of painting of various kinds also, Tantric influence is obvious in certain cases. Some manuscripts contain Tantric paintings. There are also many paintings on paper, drawn in ink and various colours. Some are paintings on cloth.

The art, influenced by Tantra, seems to have got an impetus from the thoughts on aesthetics which was highly developed by the Kashmirian Abhinavagupta (c. 1000 A.D.).

14. See A. Coomaraswamy, *Buddha and the Gospel of Buddha,* pp. 35, 330; Grunwedel, *Buddhist Art in India* (trs. A.C. Gibson), figure 126; A. Bhattacharya, *Buddhist Iconography,* Plate XXVIII; *Memoirs of Archaeological Survey of India,* No. 66, Plate XIII (g); V. Smith, *History of Fine Art in India and Ceylon,* Plate 113; N.K. Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in Dacca Museum,* Plates VIII, XX, XXI.
15. See *Tantrayana Art;* Rawlinson, *Tantra;* S.M. Nawab, *Jaina Paintings,* Vol. I.

In connection with the *Arya Manjusrimulakalpa,* we have stated that it contains a portion on *Patavidhana* or picture-drawing. It may be noted that the Bengali artists, commonly called *Patuyas,* of whom those of Kalighat in Calcutta are very well-known, still follow the tradition of art adumbrated in the above work.

The pervasive influence of Tantra included architecture also within its ambit. In this respect, Orissa deserves special mention. This province shows remarkable originality in temple-architecture of which the two major types are *Rekha* and *Bhadra.* The former is conceived as male and the latter as female. These two, joined together, are fancied as bridegroom and the bride whose garments are tied to each other.

The entire plan of a temple is Tantric in character. The *sanctum sanctorum* is called *garbha* (womb) where the main idol is placed. A sort of corridor, through which one has to enter, connects the porch with the *garbha.*

Many temples were built in honour of Yellamma,[17] a local form of Adi Sakti, all over North Karnataka and bordering regions of Maharastra, the most famous being the one at Soundatti, mentioned among the Saktisthanas in *Devi-bhagavata* (6th cent., according to some, 12th-13th cent, or earlier). From the many temples in honour of the Divine Mother, we can infer the wide prevalence and popularity of Mother-worship since the 10th century A.D.

Some West Asian shrines reveal sex-design. They are divided into three parts - the porch representing the lower end of the female organ leading up to the hymen, the hall corresponding to the organ itself and the inner sanctum symbolising the uterus.

The Tantric conception appears to have inspired at least one temple in West Bengal. That is the Harrisesvari temple (completed 1814 A.D.) at Bansberia in Hooghly district of West Bengal about fifty kilometres from Calcutta on the other side of the Ganges. The plan of this unique temple was chalked out by its builder, Raja Nrsimha Devaraya, who was a Tantric devotee.

16. N.K. Bose, *Canons of Orissan Architecture,* pp. 92, 154.
17. Also called Renuka. The name Yellamma is derived from the Kannada term *ellara amma* (Universal Mother).
18. See P.B. Desai, *Kallachuris of Karnataka.*
19. N.N. Bhattacharya, *History of Tantric Religion,* p. 376.
20. Actually started by the Raja in 1799 A.D., it was completed by his widow.

The interior of the temple is like the six *Cakras* through which *Kundalini,* represented by goddess Harnsesvari, goes upward. Besides the three well-known Tannic nerves, *Ida, Pingala, Susumna,* two more, viz. *Vajrakhya* and *Citriniare* indicated within the temple by ladders.

The aforesaid goddess is seated on a lotus which rests on a stem emerging from the navel of Siva lying on a *Trikona-yantra.* The goddess has a human head in her lower left-hand and *Abhayamudra* in her upper right-hand, while, in her other hands, there are a sword and a conch.

The very name of Harnsesvari is Tantric. *Ham* is a *Bija,* and *Sa* stands for Sakti. The two are locked *(kilaka)* together; the locking is believed to lead to the highest realisation.

[21]

In conclusion, it may be stated that, as D. Desai points out, Tannic representations in art and architecture appear to have been inspired by a twofold motive. One was religious, as in the case of temples. The other, a secular one, was either to give a visual expression to the passionate feelings of the artist or the sculptor or to gratify the lustful propensities of the sensual people. Examples of the latter are furnished by terracottas with sex-motif from Mathura, Candraketugarh and those unearthed in excavated historical sites.

While Tantra may have provided the erotico-religious art and architecture, the *Kamasutra,* perhaps, played a significant role in inspiring the secular erotic designs to cater to the needs of the hedonistic or epicurean aristocrats or *Nagaraka* type of men. The increasing influence of *Kamasutra* was, perhaps, due to the rise and firm establishment of feudalism. Before the complacent labelling of all erotic art motifs as Tannic, we should bear in mind that esoterism is a marked characteristic of Tannic practices so that real Tannic devotees would not like to display ritualistic sex acts at public places. Moreover, erotic representations though they are, they are not functionally related to Tannic *Sadhana* or worship. In this connection, it may be noted that none of the Sakta Pithas, the strongholds of Tannic rites and practices, has any erotic depiction whatsoever.

Viewed historically, the sex-designs in art reveal different characteristics in different ages.

Of the extant specimens, the earliest ones date back to the second century B.C. During a few centuries since then, we see nude

21. *Erotic Sculpture of India,* pp. 16-17.

goddesses and females, goddesses associated with couples engaging in sexual union and making various love poses, e.g. embracing, kissing, etc. In the period between 400 and 900 A.D. secular erotic motifs appear to have been on the increase and Tantric influence gained ground. We learn from inscriptions of the fifth century onwards about patronage extended by feudal chiefs and dignitaries to Tantric devotees.

The period following 900 A.D. saw a spurt or explosion of erotic influence on art.

During this period coarseness and vulgarity like orgiastic depictions crept considerably into the realm of art.

Below we give a list of some noteworthy objects of art depicting erotic motifs.

Linear Representation

Daimad pot (Ahmadnagar district of Maharastra) - Chalcolirhic period, phase III, *Indian Archaeology, A Review,* 1958-59, Fig. 7.

Caves

Kupgallu cave (Mysore) D.H. Gordon, *The Prehistoric Background of Indian Culture,* p. 115.

Buddhist caves of Kondana and Pitalkhora in West Deccan - depict *mithuna* - c. 2nd-lst cent B.C. M.N. Deshpande in *Ancient India,* XV, pp. 69 ff, 81 ff.

Ellora, Ajanta, Aurangabad - Terracottas and other objects found at Bhita, Jhusi, Kausambi in UP, Ter and Nevasa in Maharastra, Nagarjunikonda in Andhra Pradesh. Some terracottas of Kausambi and Bhita date from 2nd-lst cent. B.C.

Plaque from Awra-Mandasore district of Madhya Pradesh (c. 100 B.C.-300 A.D.) - Goddess Sri with couples, on both sides, engaged in sexual intercourse, and pitchers.

Some terracottas from Candraketugarh and Tamluk dating back to a period from c. 2nd cent. B.C. probably representing wine-pots, in front.

M. Candra in *Bulletin of Prince of Wales Museum,* Bombay, No. 9, p. 25, fig. 17

Stone

Monuments of Sanchi and Bharhut - *mithunas* associated with Sridevi - 2nd cent. B.C.

The art of Mathura and Nagarjunikonda reveals a variety of *maithuna* motifs.

Temples

Aihole, Badami, Mahakutesvara, Pattadakal - depict poses of love-making.

Puri, Konarak, many temples of Madhya Pradesh (in Jabbalpur, Gwalior, Malwa regions), Rajasthan, Gujarat, Maharastra, Mysore - depict different kinds of erotic scenes.

Images[22]

Among the images, owing their conception to Tantra, the most well-known is that of Daksina Kali.

The form of Kali-image, which is most popular among the Tantric worshippers, is this. Siva lies on His back with His male organ erect, and the goddess is seated on Him with that organ inserted into her organ in a woman-superior position.

The offer of the severed head of the worshipper before the goddess is a feature common in the Pallava (c. 4th cent. A.D. to end of 9th cent.) and Cola (c. 100 A.D. to 3rd quarter of 11th century A.D.) periods of South India.

Some other noteworthy images are those of Ekanamsa, the Matrkas, Dantura, Camunda, Varahi, Vaglsvari, Mahamaya or Tripurabhairavi, Candi, Sarvani, the Yoginis.

The Jains and Buddhists also have Tantric icons. Among the Jains, the most popular are the images of Yaksinis, viz., Jvalamalini, Padmavati and Ambika.

Images, inspired by Tantric Buddhism, are far larger in number. Among the images of males, well-known are those of Ratnasambhava, Amoghasiddhi, Vajradhara, Vajrasattva, Avalokitesvara, Sarnkhanatha, Lokesvara, Vagisvara, Hevajra, Yamanta or Yamari, crowned with a string of human heads, Jambhala, Trailokyavijaya, Manjusri.

22. For descriptions of Tantric images, see N.N. Bhattacharya, *op. cit.*, pp. 382-396. Here we refer only to those having some pronounced Tantric features.

Among the females, the following are well-known: Kurukulla, having a garland of human skulls in one form, Parnasabari, Prajnaparamita, Cunda. The most popular of the female deities is Tara.

Among the Buddhist gods and goddesses, very popular is Heruka, often in a *yuganaddha* position, with his consort Nairatma (Sakti or Prajna).

In one image, He is represented as dancing on a corpse and having a garland of human heads.

SABDA AND DHVANI

Tantra has made speculations about sound. It is of two kinds, viz., *Dhvani* and *Varna. Dhvani* is sound not conveyed by letters of the alphabet, whereas *Varna* means such letters representing different sounds. It has been stated that difference of tone is the cause of this twofold aspect of sound. As a matter of fact, however, there is no difference in the two kinds of sound; *dhvani* is the real thing and *sabda* is its manifestation.

It is stated that the world of movable and immovable things is linked up and pervaded by the *Sakti* in the form of *dhvani*. This *Sakti* is variously called by such names as *Nada, Prana, Jivaghosa,* etc.

This *Sabda-sakti* is identified with *Kulakundalini* making indistinct sound at the *Muladhara.*

It is stated that a great *Mantra* repeats itself when inspiration and expiration through the circular movement of the vital air of *Jiva* revolves round the wheel of *Dhvani*. Such a *Mantra* is called *Ajapa*. The consciousness in the *Jiva* is nothing but the eternally existing *Sakti* of *Dhvani* in the child in the womb. The vital *Sakti* of *Jiva* is only *Dhvani* in the form of *Ajapa Mantra.*

Several stages of words have been conceived. The extremely subtle state is called *para;* it issues from the *Muladhara.* The less subtle state is called *Pasyanti;* in this state it reaches the heart. The still less subtle state is known as *Madhyama;* it exists in conjunction with *Buddhi*. The gross state is called *Vaikhari* issuing from the throat.

VALUE OF TANTRA - RISE OF SAHAJIYA CULT

Tantra prescribed easier rites and rituals by reducing the rigour of Brahmanical practices. As stated above, it gave greater freedom of religious performances to women and Sudras. The rigidity of the caste-system was relaxed.

TANTRA AND SUFISM

Wherever Sufism originated and flourished - in Arabia or Persia - and whatever the time of its genesis, the fact remains that it made its way into India in very early times. Like Islam, Sufism established its stronghold in Sind. It had a great appeal to the masses, the lower echelons of the society, over whom the elitist or orthodox scriptures had little hold.

By the 14th century, Sufism was closely woven into the fabric of Indian society.

The salient features of Sufism are briefly as follows: there is no God outside human mind, scriptural injunctions are not essential for realisation of the highest truth, there is the easy *(Sahaja)* way of realising it; the human body is the microcosm of the universe. The means of understanding the relation of God with the individual and with the material world consists in *tariqat* (way) and *marifat* (knowledge).

The way has seven stages, viz., service, love, sacrifice, meditation, concentration, union and equation.

Knowledge, helping God-realisation, is twofold, viz., ilm (gathered from experience, through perception, inference, etc.) and *marifat* (obtained through divine grace). The latter was regarded as superior to the former.

Like the Tantrics, the Sufis believe in *Guru (Pir* or *Mursid).*

Thus, even to a superficial reader, the close similarity between Tantrism and Sufism will be obvious.

Among the leading Muslims, who followed Tantric *rahasya-sadhana* (mystic devotion), was Gazi-Mian who, a contemporary of Sultan Mahmud (l0th-llth cent.), founded a sect.

Some of the famous Sufi saints were as follows:

Shah Karim of Sind (17th cent). His preceptor was a Vaisnava, and his followers used the symbol *Om* of the Hindus.

Sind produced another saint Shah Inayat.

A very popular saint was Shah Latif.

Sufism was so popular that, in Sind region, Hindus had Muslim preceptors and *vice-versa.*

The Jaina *Matrkas, Vidyadevis, Yoginis,* etc., recall the Mother Goddess cult of Tantra.

Some Jaina texts mention Tantric practices prevailing in some contemporary sects. In the manner of Tantra, Jainism also refers to magical rites like *Satkarma*, the potency of *mantras*, etc.

The same reason, which was responsible for the association of miracles with the Buddha, was also, perhaps, responsible for similar things in connection with Mahavira.

The extreme rigidity and rigours of Jainism made it less vulnerable than Buddhism to the infiltration of Tantrism.

CHAPTER VI

SOCIETY REFLECTED IN TANTRA

In connexion with the rationale underlying the composition of Tantra we have got some idea about the society reflected in this Sastra. Here we shall set forth some more information.

In breaking away from the conventional Brahmanical Sastras, Tantra did not totally reject the Veda. We have pointed out the relation between the Veda and Tantra. The *Mahanirvana* prescribes Vedic *mantras* in certain rites. It is, however, curious that this work betrays a general attitude of disregard towards the above *mantras* when it declares (11.14.15, 20) that these are like poisonless serpents in *Kaliyuga.*

Post-Vedic Brahmamcal works were not categorically ignored in Tantra. For instance, the aforesaid Tantra prescribes the stanza iv.24 of the *Bhagavadgita* as the *mantra* to be recited by the leader of the *Tattva-cakra* (q.v.) while pacifying and offering the five *Tattvas* or *Makaras* to the deity.

The rules of Brahmamcal Smrti or DharmaSastra were flouted in many cases. The *Mahanirvana* (viii.150) seems to recognise only *Brahma-vivaha* instead of the eight forms of marriage mentioned in the Brahmanical scriptures, e.g. Manu, iii, 27-34. This Tantra provides also for *Saiya-vivaha* which is an innovation. This form of *vivaha,* meant for Saktas, is as follows in the above Tantra (chap IX) In course of a *Cakra* ritual, it is brought about, according to the mutual desire of a man and a woman, by the fellow Saktas. The man while repeating a *mantra,* should salute Kali, the Supreme, for 108 times Then the man is to ask the woman to accept him as her husband The woman would do so with sandalpaste, flowers and rice dried in the sun. Thus she has to place her hand on that of the man. After this, the leader of the *Cakra* will pray to Kali to protect the couple and sprinkle over them honey or *arghya* water. At the same time, the other participants in the *Cakra* will utter *Svasti* (indicating well-being). Finally, the couple will bow down to the leader who will exhort them to act up to their promise. In such a case, both *Anuloma*

and *Pratiloma* marriages are allowed. But, in DharmaSastra, the latter form, in which the husband is of a caste inferior to that of the wife, is prohibited.

In the Vedas and in DharmaSastras the *Purohita* (priest) plays the dominant role in the religious rites. In Tantra, *Guruvada* developed to a very great extent.

While external worship, with the prescribed paraphernalia and formalities, became very important in the religious life of the people, internal worship *(Antaryaga)* was highly recommended in Tantra.

The *Manu-smrti* vehemently condemns (XI.90) the drinking of certain kinds of sura (wine) for a Brahmana, Tantra prescribes wine as one of the essentials of *Sadhana.* It should, however, be noted that some Tantras forbid a Brahmana to offer wine, and provide for substitutes for it. The *Sritattva-cintamani* (XVIII.574) is an instance in point. Substitutes, recommended for wine, are coconut water and honey.

In Dharmasastra, a man's sexual union with another man's wife is condemned. But, in Tantric *sadhana,* in the absence of one's wife, another man's wife can be the Sakti, according to some works.

The Sudras, to whom the Dharmasastra denied all religious observances, were eligible for Tantric initiation.

The women, relegated to an ignominious position in Dharma-sastra so far as religious rites were concerned, have been allowed in Tantra to have *diksa* and to perform Tantric rites. The exalted position, accorded to her, is evident from the fact that she has been designated as Sakti, the indispensable partner of one taking to Tantric *sadhana.* As we have already stated, *maithuna* or sexual intercourse was prescribed as one of the five Makaras or *Tattvas* required for such *sadhana.* In'the *Mahanirvana Tantra* (Ullasa viii) it is ordained that a daughter also should be brought up and educated carefully. It should be noted that Tantra allows a woman, having the requisite qualifications to give Tantric diksa; in fact, diksa by a woman-guru is salutary. Eight times more effective is initiation by one's mother. If she gives her own *mantra* to her son, then the latter can achieve the eight well-known *Siddhis (Pranatosini* - Kanda II, Pariccheda ii).

The orthodox Brahmanical caste-rigidity was waived to a great extent in Tantra. In addition to the conventional four castes, the *Mahanirvana* provides for a *Samanya jati.* The son born out of the

matrimonial union of a man of lower caste and a woman of a higher one has no social status according to Smrti-sastra. The *Mahanirvana* holds that such a son will not be casteless; he will belong to the above *Samanya* caste. The idea of equality of all classes of people, according to Tantric *Kulacara,* is expressed in the following verse **of** the *Mahanirvana* (xiv.184):

> *viprady-antyaj-paryanta dvipada ye'tra bhutale/*
> *te sarvesmin kulacare bhaveyur-adhikarinahjj*
>
> [Let all those bipeds, from Brahmana to *Antyaja* **(Su**dr**a o**r Candala), who are in this world, be entitled to th**is** *kula* mode **of** worship.]

ESOTERIC RITUALS

In some Tantras, we come across the following t**wo** interesting Tantric rituals, called *Bhairavi-cakra* and *Tattva-cakra.*

Bhairavi-cakra

According to the *Mahanirvana Tantra* (VTH.54-206), it is as follows.

On a purified piece of land, a triangular figure is to be drawn with vermilion, red sandalpaste or water. A rectangular figure should be drawn outside it. The *Sadhaka* will fill a pitcher with curd, dried (not boiled) rice, fruits, leaves and scented water. After placing it in the first figure, he will meditate upon and worship the desired deity. He should keep before him the intended *tattva* (out of the *Pancatattvas),* and sprinkle water over it with the *Bija Mantra, Phat.* The next step for the devotee is to meditate on Ananda Bhairava and Ananda Bhairavi. The unity of these two deities is to be reflected upon in the above pitcher. This will be followed by the purification of the other tattvas and contemplation that all the articles, collected there, are pervaded by Brahman. Then the devotee, with closed eyes, should offer the articles to Kali, and eat and drink along with others assembled there. In a *Cakra,* fickleness, gossip, garrulity, spitting, etc. are prohibited. As a result of the performance of such *Cakras* for six months, one can be a king for one year, and overcome death. The daily performance of it entitles one to liberation. Also see *Kularnava Tantra,* VIII and *Kaulavali-nirnaya,* VII.

Tattva-cakra

Also called *Divya-cakra* or *Brahmacakra.* According to the *Mahanirvana* it is as follows. The leader of the *Cakra* has his mind fixed on Brahman.

Accompanied by devotees, possessed of the knowledge of Brahman, he will start the *Cakra,* and place the *tattvas* in front. Over each *tattva* he will recite the *mantra* beginning with *Om* and ending with *Pranabija* (i.e. *Hamsa-mantra, so'ham)* for a hundred times. Then he will repeat, for three or seven times, the *mantra - brahmarpanam brahma-havih,* etc. (*Gita,* iv.24). The leader, along with others, will partake of the *tattvas* thus sanctified and consecrated to Brahman.

In chapter vii of the *Kaulavali-nirnaya,* there is provision for worship in *Sricakra* (also called *Sriyantra).* On this occasion, promiscuous sexual intercourse is allowed.

CHAPTER VII

TANTRA ABROAD

In connexion with the original homeland of Tantra, we have discussed the question of its foreign origin. Here we shall have an account of the presence of Tantra or Tantric elements outside India.

There is a Chinese version[1] of the *Kumaratantra.* The cult of Buddhist Tara, as Sakti of Avalokitesvara, was present in China. Curiously enough, in pre-Buddhist Taoism and Confucianism of China, which recognised Mother Goddess, as the representative of *Yin* (the Female Principle), Avalokitesvara[2] was transformed into a goddess. Later on, in about the seventh or eighth century A.D., Tara was entirely merged in Avalokitesvara who lost his male entity, and was metamorphosed as goddess Kuan-yin of China. The dual form of Tara came to be very popular. In course of time, Taoist rituals infiltrated into the Tara cult and Yinism or glorification of the Female Principle in Taoism. The very name *Mahacina-tara* suggests the existence of this goddess in China. According to the *Sammoha-tantra*, *Nila-Sarasvati* or *Ugratara* was born in a lake, called Cola, on the west of Meru which was included in *Cinadesa.*

The cultural history of Tibet reveals the great impact of Tantra in that country. Some Tantric writers, particularly of Bengal, are known to have settled in Tibet, and written Tantric works which exist only in Tibetan, the Sanskrit originals being lost. For further information, see our accounts of the following authors in the chapter on Authors:

Abhayakaragupta, Ansa, Bodhibhadra, Divakaracandra, Jetari, Kumaracandra, Nagabodhi, Santaraksita, Silabhadra.

Goddess Tara, as a Buddhist deity, came to be included in the Tibetan pantheon; she is called Sgral-ma or Dol-ma. Several forms of Tara have been conceived. Siddha Nagarjuna (c. 2nd century A.D.) is said to have revived the Ekajata (= Mahacina-tara) cult in Tibet.

1. See J. Filliozat, Etude....le Kumaratantra....textes paralleles indiens, tibetains, chinois...., Paris, 1937.
2. Vide S.K. Chatterjee, *JAS,* I, 1959, p. 180.

Tantric influence was widespread in South East Asia.[3] From an inscription of Sdak-kak-Thom it is learnt that at least four Tantras, entitled *Sirascheda, Vinasikha, Sammoha* and *Nayottara,* were introduced into Kambuja (Cambodia, later called Kampuchea) as early as 800 A.D. It is further learnt that the Royal High Priest, Simkaivalya, was initiated to Tantra by a Brahmana, named Hiranyadama. A few other Cambodian inscriptions mention *Saiva Tantras* and *Saiva Agamas.* An inscription at Angkorvat mentions *Paramesvara-tantra.* Images of the Tantric deity, GaneSa, have been found in Cambodia.

Tantric influence in Java is quite considerable: images of Siva, both in his furious and benign aspects, have been found in this region. In His fierce aspect, He is called Bhairava, a name common in Tantra. Sakti also appears in both the aspects. The Batavia Museum contains images of Mahisamardini (Devi as the destroyer of the buffalo-demon). Sakti of Bhairava or Mahakala is called Bhairavi or Mahakali. Here is a typical Tantric image - seated on a corpse with human skulls in the neck and head and a garland of skulls on her body.[4] The Javanese Ganesa is seated on human skulls; this points to his Tantric character. The Tannic work, *Ganapati-tattva* exists only in an old Javanese text.

Salutation to Mahesvara and Uma occurs in the Myson inscription (5th century A.D.) of Champa. At several places in this region, images of Devi are found; She is called Matrlihgesa-tara, Gauri, Mahadevi, etc.

Among other foreign countries, influenced by Tantra, mention may be made of Mongolia and Japan.

TANTRA AND JUDAISM

Like Tantric devotees, the followers of the Jewish *Kabbah* doctrine have faith in the mystic potency of the letters of the alphabet, magic, amulets, the unity of microcosm and macrocosm, etc.

TANTRA AND CHRISTIANITY

Some scholars point out similarities between the two in certain respects. The sprinkling of water, as an essential part of the ceremony

3. See P.C. Bagchi; *Studies in Tantras,* Part I; R.C. Majumdar, *Inscriptions of Kambuja;* S.C. Banerji, *Sanskrit Beyond India.*
4. See R.C. Majumdar, *Ancient Indian Colonies in the Far East, II,* pp. 2,102-103.

of baptism in the Anglican Church, is somewhat similar to Tantric *Abhiseka.* Woodroffe finds parallelism between the sign of the Christian Cross and Tantric *Nyasa.* Baptism is believed by the devout to ensure the soul's residence in heaven after one's death, while the unbaptised are subjected to an ignominious existence in future life. Much in the same way, Tantra has faith in the attainment of the spiritual goal through physical means. The necessary rite in the Roman Church includes exorcism, and the use of salt, oil and lights. In Tantra, such practices are common.

CHAPTER VIII

AUTHORS OF TANTRAS AND COMMENTARIES

ABHAYAKARAGUPTA

Perhaps born in the latter half of the eleventh century A.D. in a Ksatriya family of Bengal. He perhaps flourished in the reign (c. 1077-1120 A.D.) *of* Bengal king Ramapala. Some think, he was a native of Orissa, while, according to others, he belonged to Bihar.

From the *Tanjur* it is learnt that he wrote 20 works on Vajrayana, of which four are available in original Sanskrit. Besides, he wrote some commentaries, viz. on the *Buddha-kapala-tantra* (completed at Vikramasila monastery in the 25th year of the aforesaid king Ramapala) and some other texts.

His *Ucchusma-jambhala-sadhana* has been edited in the *Sadhanamala,* GOS, XLI, No. 295.

His *Nispanna-yogavali* is a well-known work.

For a list of his works, see *NCC,* I (Rev. ed.), pp. 280-281.

ABHINAVAGUPTA

A Kashmirian polymath, famous in the domains of poetics, dramaturgy, Saiva philosophy and Tantra.

He was son of Nrsimhagupta, popularly known as Cukhala, grandson of Varahagupta, brother of Manorathagupta, disciple of Utpaladeva, Bhatta Induraja and Bhatta Tota or Tauta, grand-disciple of Somananda, *guru* of Ksemaraja and Ksemendra.

He is well-known as the author of the *Abhinava-Bharati* commentary on Bharata's *Natyasastra* and *Kavyaloka-locana* commentary on the *Dhvaniyaloka.*

Of his Tantric philosophical works, the **fo**ll**ow**in**g** have been published:

Tantraloka, Tantrasara, Paramartha-sara, Malini-vijaya-vartika, Paratrirnsika-vivrti, Bodha-panca-dasika, Tantravatadhanika, Isvara-pratyabhijna-vimarsini.

He wrote a commentary, called *Vimarsini,* on the *Isvara-pratyabhijna* of Utpaladeva.

He is assigned to a period between the last quarter of the tenth century and the first quarter of the eleventh.

See K.C. Pandey, *Abhinavagupta*, 1963.

ADVAYAVAJRA

A Buddhist, also known as Avadhutipa or Avadhutapada, he was *guru* of Lalitagupta. Appears to have been a prolific writer of about 1000 A.D. Twenty-one of his works are printed in *Advayavajra-samgraha*, GOS, XL. Besides the above works, some other texts are also ascribed to him.

His works, available in print, are stated below:

Apratisthana-prakasa, ptd. in *Advayavajra-samgraha,* GOS, XL.

Amanasikara
Advayavajra-samgraha, GOS, XL.

(Amanasikaradhara). Also ptd. *Pro. AIOC,* XX, Vol. II Skt. and Tibetan versions by S.K. Pathak.

Kudrsti-nirghata(na)
Advayavajra-samgraha, GOS, XL.

Caturmudra
Advayavajra-samgraha, GOS, XL.

Tattvadasaka
Ibid.

Tattvaprakasa
Ibid.

Tattva-mahayana-vimsati
or
Tattva-vimsika
Ibid.

Tattvaratnavali
Ibid.

Pancakara
Ibid.

Premapancaka
Ibid.

Mahayana-vimsika
Ibid.

Mahasukhaprakasa
Ibid.

Maya-nirukti
Ibid.

Yuganaddha-prakasa
Ibid.

Vajravarahi-sadhana
Sadhanamala II, GOS, XLI.

Samksipta-seka-prakriya
Ptd. as *Sekanirnaya* or *Sekanirdesa* in GOS, XL.

Saptaksara-sadhana, Sadhanamala II, GOS, XLI.

Simhanada-sadhana
Sadhanamala, GOS, XXVI.

Sekakarya-samgraha
Ptd. as Sekatanvaya-samgraha in GOS, XL.

Svapna-nirukti
GOS, XL.

Hevajra-visuddhanidhi
or
Hevajra-visuddhi-sadhana, *JBORS*, XXI.
See Visuddhi-nidhi-nama-hevajra-sadhana *(supra).*

Hevajrakhya-yuganaddha
JBORS, XXI.i.

Advaya's commentary on *Dohakosa* is ptd. in H.P. Sastri's ed. of *Bauddha gan o doha,* Calcutta, 1916, the title of the commentary is *Dohakosa-hrdaydrthagita-tika.*

AGASTYA

To him is attributed the *Saktisutra.*

AMARA MAITRA

A Varendra Brahmana of Bengal, he was son of Vasudeva and flourished in the second quarter of the 19th century. The following Tannic works are ascribed to him:

Jnanadipika (Saka 1753=1831 A.D.);

Amara-samgraha (Saka 1765=1843 A.D.);

Amari-samhita (Saka 1768=1846 A.D.).

AMRTANANDANATHA

Author of the *Saubhdgya-subhagodaya* and the commentary *Dipika* on *Yoginihrdaya.*

A disciple of Punyananda (or Pumanandanatha), he perhaps flourished in about the tenth or eleventh century A.D., according to some, 12th-13th century, according to others.

He appears to have written also the following works: *Sat-trimsat-tattva-sandoha, Tripura-siddhanta-prakarana, Tripura-sundari-tantra, Tripura-sundari-kalpa, Cidvilasa-stuti* and *Tripura-sara-samuccaya-tippana.* He is perhaps not identified with his namesake who revised Krsnananda's *Tantrasara.*

For MSS and further information, see *NCC,* I (Revised), pp. 355-56.

ANANGAVAJRA

A Buddhist pupil of Subhakara and Padmavajra (author of *Guhyasiddhi)* and *guru* of Indrabhuti (author of *Jndna-siddhi,* etc.). Supposed to have flourished around 705 A.D. Anahgavajra was one of the 84 *Siddhas,* held in high esteem in Tibet.

Of the works, ascribed to him, note worthy are the *Prajnopaya-viniscaya-siddhi* and *Hevjrasddhana.*

For his works, see *NCC,* I (Revised), p. 157.

ANUPAMAVAJRA

Author of the *Adikarma-pradipa* and *Suvisista-nama-sadhanopayika,* see *NCC,* **I, p.** 204.

ATISA (or DIPAMKARA SRIJNANA ATISA)

A native of Bengal, he was son of Kalyanasri and Sri Prabha. He studied under Jetari, Ratnakarasanti and Dharmakirti (II). He was Principal of Vikramasilavihara, and teacher of Prajnakara, author of a commentary on the *Bodhi-caryavatara.*

Believed to have lived from about 982-1055 A.D. At the invitation of the then king of Tibet, he went there and lived till death. He reformed Buddhism in Tibet, and founded an order, called 'Yellow

Cap Sect' or Virtue-practisers. He appears to have settled disputes between emperor Nayapala (c. first half of 11th century) of Bengal and the Kalacuri king, Karna.

A contemporary of Bhusuka and Dharmakirti, he wrote many works in Sanskrit and Tibetan, all of which are now preserved only in Tibetan translations.

For his life and works, see A. Chattopadhyay, *Atisa* and *Tibet*, Calcutta, 1967; P. Bose, *Indian Teachers of Buddhist Universities*, Adyar, 1923; S. Dutt, *Buddhist Monks and Monasteries of India*, London, 1962; A.K. Warder, *Indian Buddhism.*

BHAIRAVANANDA

Author of the *Annadi-kalpasutra.*

BHAIRAVA TRIPATHIN

Author of a commentary on the *Kramadipika.*

BHASKARARAYA

A celebrated Tantric author, commentator and worshipper of Srividya. He appears to have flourished sometime between 1700 and 1750 A.D. A South Indian *Rgveda* Brahmana of Visvamitra *gotra*, he was son of Gambhiraraya, minister of a Muslim ruler of Bijapur. Umanandanatha, author of the *Nityotasava* (q.v.), refers to his preceptor as Bhasuranandanatha, the name of Bhaskara after his initiation. His real name was Bhaskaramakhi Bharati. He completed his scholarly career in Varanasi, and settled in a village near Tanjore where he established contact with the court.

We are told by the aforesaid Umananda that Bhaskara wrote a work, called *Ratnakara.* He composed the Tantric digest entitled *Varivasya-rahasya* and its commentary, *Varivasya-prakasa*. His other works are:

Guptavali, commentary on the *Devi-mahatmya (Candi); Saubhagya-bhaskara*, a commentary on the *Lalita-sahasra-nama* (a section of the *Brahmanda-purana); Setubandha*, commentary on the *Yogini-hrdaya*, and a commentary of the same title on the *Vamakesvara-tantra* of which the *Nityasodasikarnava* is a part.

In the last commentary, he mentions several Upanisads treating, in detail, of *Bhakti* towards Maha-tripurasundari, and interprets *Rgveda* V.47.4 as the origin of the *Srividya*. He wrote a commentary

also on the *Kaulopanisad.*

Bhaskara's conception of *Sakti* is laid down in his *Setubandha* commentary. According to him, three forms of the Supreme Goddess, fit for worship, are generally

(i) *Sthula* - image with anthropomorphic features;

(ii) *Silksma* - in the form of *mantra;*

(iii) *Para* - form worthy of reflection.

Another form of *Mahasakti* is beyond speech and beyond comprehension.

Bhaskara has made his comment on the list of Tantras in the *Nityasodasikarnava.*

The aforesaid Umanandanatha is known for a biography of Bhaskara called *Bhaskaravilasa.*

Bhaskara wrote a commentary also on the *Siva-sutra* of Kashmir.

For information about Bhaskara, see P.V. Kane, *History of Dharmasastra,* V, pt. 2, pp. 1044,1071,1145; R.K. Sastri, Intro, to ed. of the *Varivasya-rahasya* by S.S. Sastri, pp. xvii ff; V.V. Dvivedi, Intro, to *Nityasodasikarnava,* p. 15 f; Pandey, *Abhinavagupta,* pp. 583-589; C. Chakravarti, *Tantras* etc., p. 74 f; R.K. Sastri *(op. cit.),* pp. xxix-xxxiii.

See *Bhaskaravilasa,* ptd. in the NSP ed. of *Lalita-sahasra-nama* with commentary of Bhaskararaya.

Also see R.K. Sastri, Intro, to ed. of *Varivasya-rahasya* by S.S. Sastri, p. xvii f.

BHASURANANDA-NATHA

Another name of Bhaskararaya (q.v.).

BODHIBHADRA

Said to have lived at Somapuri Vihara. Might be identical with Bodhibhadra of Vikramasila, mentioned by Taranatha. Traditionally a Bengali.

Only Tibetan translations are available of the following works, ascribed to him:

Rahasyananda-tilaka, Samadhi-sambhara-parivarta, Bodhisattva-sambara-vidhi, Yoga-laksana-satya, Bodhisattva-sambara-vimsati-panjika, Kalacakra-ganita-mukhadesa, etc.

BRAHMANANDA GIRI

Disciple of Tripurananda and spiritual guide of Purnananda, he probably flourished in the early or middle part of the sixteenth century.

The *Saktananda-tarangini* and *Tararahasya* are attributed to him.

(Raja) DEVANANDA SIMHA

To him is attributed the *Saktapramoda.*

DEVANATHA THAKKURA TARKAPANCANANA

Author of *Tantrakaumudi.*

Alias Sapta-kaumudikara, he was son of Govinda Thakkura (author of *Adhikaranamala* and *Kavyapradipa)* and pupil of Somabhatta. Born in 1490 A.D. in Mithila, he was patronised by Malladeva Naranarayana (1555-87 A.D.). In an introductory verse, the author says that King Govindadeva Gajapati honoured him with valuable gifts. There was another king, named Visvasimha who probably succeeded the above king. The author refers to Malladeva as Lord of Kamata which appears to have been a kingdom with its capital at Kamatapur, a few miles to the south of Cooch Behar in West Bengal (vide R.C. Majumdar, *Advanced History of India,* 1982, pp. 340, 382).

Besides Tantra, he wrote also on Mimamsa, Smrti, etc.

See *Hist. of Navyanyaya in Mithila; JASB,* NS, IX (1915), 271.

DIVAKARACANDRA

According to the Tibetan *Tanjur,* he was a Bengali, a contemporary of King Nayapala (c. first half of 11th century A.D.) and a disciple of Maitripa. Divakara translated two Tantric works into Tibetan. Divakara was author of the *Heruka-bhuta-nama-mandalopayika.*

See Buddhist Tantric literature of Bengal, *NIA,* **I,** p. 11.

DURGARAMA

Having the title Siddhantavagisa, he was a Bengali scholar to whom is ascribed a *Karpura-stotra-tika.*

GAUDAPADA

A famous philosopher who was Samkaracarya's teacher's teacher. According to some, he flourished in Bengal at the end of the seventh

century A.D. or in the beginning of the eighth. Besides the well-known *Gaudapada-karika* and a few other philosophical works, he was the author of the Tannic work, *Snvidya-ratna-sutra* or *Gaudapada-sutra,* also called *Sakti-mimamsa.*

See T.M.P. Mahadevan, *Gaudapada,* Madras, 1952.

GIRVANENDRA SARASVATI II

A pupil of Visvesvara Sarasvati and preceptor of Bodhendra (author of *Advaitabhusana* and a commentary on *Atmabodha* of Samkara) as well as of Nrsimhasramin (author of *Advaitadipika)* and Ramendra (author of *Vaidikacara-nirnaya,* he wrote the *Prapancasara-samgraha,* based on the *Prapancasara,* ascribed to Samkaracarya.

GORAKSANATHA

The most renowned teacher of the Natha or Yogi sect of mysticism. Traditionally known as a pupil of Mmanatha or Matsyendranatha, and teacher of Svatmaramayogin, author of the *Hatha(yoga) pradipika.*

He is traditionally assigned to different periods ranging from the eighth century to the sixteenth. Most modern scholars are inclined to assign him to the eleventh century A.D. He is generally believed to have hailed from some place in north-west India.

To him are ascribed several Tantric works, e.g.

Goraksabodha, Goraksa-samhita, Goraksa-siddhanta-samgraha.

For details about his life and works, see Briggs, G.W.: *Gorakhnath and the Kanphata Yogis,* Calcutta, 1938.

GOVINDA SARMAN

Author of a commentary on the *KramadTiika.*

GOVINDA VIDYAVINODA

Author of a commentary on the *Kramadipika* of Kesava. A *Bhagavata-sara* is ascribed to him.

HALAYUDHA

To him is attributed the renowned work, *Matsyasukta.* He appears to be the same as Halayudha, author of the well-known Smrti digest,

Brahmanasarvasva (also called *Karmopa-desini),* a highly authoritative work, especially in Bengal.

He was a protege of King Laksmanasena (c. 1185-1205 A.D.) of Bengal.

For further details, see P.V. Kane, *History ofDharmasastra,* Vol. I (2nd ed.), Ptd., 2, Section 73.

HAMSA MITHU

Author of the *Harnsavilasa.* He refers to himself as son of Kyparama and Suri, and born in Gujarat in Vikrama era 1794=1738 A.D.

HARAGOVINDA RAYA

A Zamindar of Pargana Palas in Sylhet district (now in Bangladesh) towards the close of the first quarter of the nineteenth century.

He compiled, between Saka 1741 and 1745=1819-1823 A.D., the work, *Pancama-veda-sara-nirnaya.*

For details about him, see C. Chakravarti, *Vangiya Sahitya Parisat Patrika,* 59, pp. 68-72 and his book *The Tantras* etc., p. 70.

HARI

Author of a commentary on the *Kramadipika.*

HARIHARANANDANATHA TIRTHASVAMIN KULAVADHUTA (c. 1762-1832 A.D.)

Also called H. Bharari. Spiritual preceptor of Raja Rammohan Roy. Some think that he wrote the *Mahanirvana-tantra.*

His actual name, before resorting to asceticism, was Nandakumara Vidyalamkara.

A native of village Palpada, he is said to have written a commentary called *Kularnava-prakasa* as also one on the *Mahanirvana.*

HARITAYANA

Author of *Tripura-rahasya.*

INDRABHUTI (-BUDDHI, -BODHI or MAHENDRABHUTI or -ODYANA-SIDDHA or ODYANA-NARENDRA INDRABHUTI or MAHARAJADHIRAJA INDRABHUTI)

A Buddhist Vajrayana Tantric writer, believed to have flourished in the beginning of the 8th century A.D.

He was disciple of Anahgavajra, god-father of Padmasambhava (who went to Tibet in 747 A.D.). He was also brother of Laksmimkara Devi.

Known to have written at least 29 works, including the *Jnanasiddhi* which appears to be the most well-known.

For a list of his works, see *NCC,* II *pp.* 254-255.

ISANA-SIVA-GURUDEVA-MISRA

A Saiva teacher of the Mattamayura line of *Amarda-matha,* and *guru* of Vairocana *(Pratistha-laksana-sara-samuccaya).* To his is ascribed the *Isana-siva-gurudeva-paddhati* or *Tantrapaddhati.*

Bhoja is quoted in his *Paddhati.*

JAYARATHA (c. 12th-13th Century A.D.)

A younger contemporary of the Kashmirian king, Rajaraja who was probably the same as Jayasimha (c. 1200 A.D.).

Son of Srhgararatha, he was brother of Jayadratha (author of *Hara-carita-cintamani)* and pupil of Subhatadatta, Siva, Samkhadhara and Kalyana.

He was the author of the *Viveka* commentary on the *Tantraloka* of Abhinavagupta, and the *Vivarana* on *Vamakesvara-tantra.*

For further details about his forefathers and family, see S.C. Banerji, *A Brief History of Tantra Literature,* p. 402.

JALANDHARA(I)PADA

A Buddhist Siddhacarya to whom the following works are ascribed:

Cakrasamvara-garbha-tattva-siddhi,Maha-karunika-bhiseka-prakaranopadesa, Vajrayoginl-sadhana, Vimukta-manjan-gita, Humkara-citta-bindu-bhavanakrama, Hevajra-sadhanasya tippani, Suddhi-vajra-pradipa.

Jalandharapada appears to have been a preceptor of Kanhapada or Krsnapada (q.v.).

A person, named Jalandharipada, is believed to have been a preceptor of Gopicand.

JETARI

A Bengali Buddhist and a scholar at Vikramasila Vihara at the time of King Mahipala. It is not clear whether he was a contemporary of Mahipala I (c. 988-1038) or Mahipala II (reign 1070-75). Said to have been preceptor of the renowned Ansa Dipamkara (q.v.).

He appears to have written eleven works on *Vajrayana sadhana,* which are preserved only in Tibetan translation. According to Taranatha, he was the author of one hundred works; how many of these were on Tantra is not known.

JIVA GOSVAMIN

Author of a commentary on the *Brahma-samhita.*

Son of Anupama, brother of Rupa and Sanatana Gosvamins. He settled at Vrridavana, and was one of the venerable six Gosvamins of that place. His fame as a scholar-devotee was established in the 16th-17th century.

His *Sat-sandarbha,* among other works, reveals profound learning.

For life and works, see S.K. De, *Early History of Vaisnava Faith and Movement in Bengal,* Calcutta, 1961.

JNANANANDA PARAMAHAMSA (or GIRI)

Author of the *Kaulavali-nirnaya* (or *-tantra).*

JNANENDRANATHA or JNANANANDA TIRTHANATHA

Author of the *Rahasya-puja-paddhati* and son of Jaganmohana Tarka-larnkara.

KALIDASA

To him is ascribed the Tantric work, *Cidgagana-candrika.* It is doubtful whether the author was identical with the master-poet, Kalidasa. At least, three persons were known by this name, as the following verse statess

eko'pi jiyate hanta kalidasa na kenacit/
srngare lalitodgare kalidasa-trayi kimu//

On the identity of Kalidasa and the authorship of *Cidgagana-candrika,* see S.C. Banerji, *Kalidasa Apocrypha,* Varanasi.

KARAPATRISVAMIN

Author of the *Sri Mahatripura-sundari-varivasya.*

KASINATHA BHATTA BHADA

Also called Visvanatha and Sivanandanatha. Lived in Benares. Son of Jayarama Bhatta and Varanasi, grandson of Sivarama and pupil of maternal grandfather, Ananta. Probably flourished in the 17th or 18th century A.D.

To him are ascribed several works on Tantra, Purana and Jyotisa. His Tantric works are mostly of the nature of manuals; some are commentaries on well-known Tantras.

Some of his Tantric tracts are:

Agamotpatti-nirnaya or *Agamotpattyadi-vaidika-tantrika-nirnaya, Amiraya-prakasa, Kapalika-tnantra-vyavastha, Kalibhakti-rasayana, Krsnapuja-tarangini, Kaula-gaja-mardana, Tantra-siddhanta-kaumudi, Daksinacara-dipika, Daksinamurti-kaustubha, Mantra-candrika, Yantra-candrika, Vamacara-mata-khandana, Vaidika-tantrika-dhikari-nirnaya.*

His commentaries include *Dipika* or *Rahasyartha-sadhika* on *Karpura-stava,* commentary on *Devi-mahatmya* or *Candi, Gudhar-thadarsa* on *Jnanarnava-tantra, Padarthadarsa* on *Mantra-mahodadhi* of Mahidhara, commentary on *Saradatilaka, Cakra-sanketa-candrika* on selected verses from the *Yogini-hrdaya.*

For further information on the author, his works, MSS of his works, etc., see C. Chakravarti in *JASB,* Letters, 1938, pp. 455-65; *NCC,* IV, pp. 129-132.

KESAVA, KESAVA BHATTA or KESAVA KASMIRIN

Originally belonging to the Telugu country, he was son of Srimangala; elder brother of Ananta; disciple of Mukunda and grand-disciple of Sundara. A follower of the Nimbarka school, he is assigned to the latter part of 15th century and the beginning of the 16th. He is said to have met Caitanya.

To him are ascribed the following works:

Kramadipika or *Gopalamantra; Govinda-saranagati-stotra; Yamuna-stotra;* commentaries on *Kenopanisad, Taittiriyopanisad,*

Brahmopanisad (episode of *Bhagavata* X.l, chaps. 11-14); *Bhagavadgita, Vedastuti* from *Bhagavata* X, *Mundakopanisad, Visnu-sahasranama-stotra.*

KESAVA BHATTA GOSVAMIN

Author of a commentary on the *Kramadipika.*

KRSNAMOHANA

An *Agamacandrika,* which is different from the work of the same title by Ramakrsna Tarkalamkara.

KRSNANANDA AGAMA(or VIDYA)VAGlSA BHATTACARYA

Famous Bengal author of the *Tantrasara* which is to be distinguished from the work of the same title by Abhinavagupta. Son of Mahesvara and disciple of Vasudeva Sarvabhauma, he was a native of Navadvipa, and is generally supposed to have been a contemporary of Caitanya, the renowned reformer of Bengal Vaisnavism. Believed to have been born about 1500 A.D.

Besides the above work, a *Krtya-pallava-dipika* or *Krtyanupada-dipika* or *Santi-kalpa-pradipa* or *Satkarma-dipika* is also attributed to him.

For matters relating to his life and works, see C. Chakravarti, *The Tantras* etc., pp. 66-67; B.T. Bhattacharya, *Bulletin of R.V. Res. Ins.*, Trichur, X, ii, p. 80; P.K. Gode, *Stu. in Ind. Lit. Hist.*, II, pp. 154-60; *JRASB,* XIV, pp. 74 ff; *Jour. of G. Jha Res. Inst,* I, pp. 177 ff; *JASB,* Letters, 1948, pp. 74-80; D.C. Sircar, *The Shakta Pithas,* App.

KRSNAPADA (K. PADACARYA, KRSNAVAJRA, KRSNACARYA, KANHAPADA, or icALAPADA)

It seems there were more Buddhist writers of this name than one. Taranatha refers to two writers of the same name, one senior and the other junior. One Krsnapada wrote at Somapuri Vihara. The Tantric writer of this name was pupil of Jalandharapada. Dates suggested range from c. 700 to c. 1200 A.D.

A *Hevajra-panjika* MS of Krsna is dated c. 1200 A.D.

To Krsnapada are attributed several Tantric works including the *Dohakosa,* the aforesaid *Panjika* or *Yogaratnamala* on *Hevajra, Hevajrasadhana,* etc.

For a list of his works, see *NCC, TV,* pp. 329-331.

For the author's life, etc., see H.P. Sastri, *Bauddha Gan O Doha,* Calcutta; R.C. Majumdar, *History of Bengal,* I, Dacca, 1943, pp. 347-348.

KRSNA VIDYAVAGlSA BHATTACARYA

Identified by some with Krsnananda Agamavagisa Bhattacarya (q.v.). To him is attributed the *Sat-karma-dipika.*

(RAJANAKA) KSEMARAJA

Belonging to Kashmir, he was a pupil of Abhinavagupta and teacher of Yogaraja and Sura. Perhaps identical with Ksema, mentioned in Abhinava's *Tantraloka* (ch. 37) as a son of his uncle Vamanagupta, referred to in *Abhinava-bharati* (I, p. 297). He flourished in the first half of the eleventh century A.D.

Among other works and commentaries, he wrote a commentary, *Netrodaya,* on *Netratantra* and a commentary each on Abhinava's *Bhairava-stotra, Varnodaya-tantra, Vijndna-bhairava* (comm. called *Uddyota* jointly with Sivopadhyaya), *Sivasutra* or *Spandasutra* of Vasugupta (comm. called *Vimarsini), Svacchanda-tantra* (comm. called *Svacchandoddyota),* etc.

See S.C. Baneiji, *Cultural Heritage of Kashmir.*

KUKKURIPADA (KUKURAJA, KUKKURA-RAJA, GURURAJA)

One of the 84 Buddhist *Siddhas.* According to a Tibetan tradition, he was a Bengali Brahmin who introduced Mahamaya cult in Tibet.

Believed to have lived around 693 A.D.

At least seventeen Tantric works, including the *Mahamaya-sadhanopayika* are ascribed to him.

For songs, believed to have been composed by him, see *Bauddha Gan O Doha;* also *Caryagiti-kosa,* Visvabharati, 1956, pp. 6,157.

KUMARACANDRA

Traditionally known as a Bengali Buddhist *Avadhuta* of Vikramapun *Vihara.* The works, ascribed to him, are:

Ratnavali commentary on *Krsnayamari-tantra,* a commentary *(Panjika)* on *Vajrabhairava-tantra,* and a commentary *(Panjika)* on *Anavila-nama-tantra-panjika.*

See *Jour. of Bihar and Orissa Res. Soc,* XXIII, pp. 40-44.

LAKSMANADESIKA

Author of the celebrated Tantra, *Saradatilaka* as also of the *Tarapradipa.* From his own account, at the end of the work, it is learnt that he was son of Sri Krsna, grandson of Acarya Pandita and great-grandson of Mahabala.

The commentator, Raghavabhatta, informs us that Laksmana was disciple of Utpalacarya, an outstanding figure in the Saiva philosophy of Kashmir. In the line of Laksmana's *gurus* were also Somananda, Vasumat and Srikantha. The above Utpala flourished in the tenth century. So, Laksmana perhaps lived in the l0th-llth century.

LAKSMANA RANADE

Author of a commentary called *Sutra-tattva-vimarsini* (1888 A.D.) on the *Parasurama-kalpasutra.*

See Intro., pp. ix-xi, to GOS ed. of *Parasurama-kalpasutra.*

LAKSMIDHARA

A commentary called *Laksmidhara* (Madras, 1957 with the original work) on the *Saundarya-lahari* is attributed to him; he appears to have been different from his namesake, author of the well-known Smrti digest, *Krtya-kalpataru* (12th century A.D.).

On verse 41 of the above poetical work, the commentator clearly refers to the reprehensible practice of worshipping the female organ in its physical form. But, in the work, as in many other Tantras, *antaryaga* or mental worship is preferred to *bahiryaga* or external worship.

A Tannic work, *Saiva-kalpadruma,* is attributed to Laksmidhara who is probably the same as the above. In the colophons to this work, the author is described as a worshipper of Siva at Ekamara (Bhuvanesvara in Orissa). He was a protege of King Prataparudra Gajapati of Orissa (1497-1539).

For references, see under *Saiva-kalpadruma.*

LAKSMIMKARA

Author of the *Advaya-siddhi.*

MADHAVACARYA

Author of a commentary on the *Kramadipika.*

MADHAVANANDANATHA

He lived at Varanasi over 150 years ago, and wrote the Tantric work, *Saubhagya-kalpadruma* in accordance with the *Parananda-sutra*. His pupil was Ksemanandanatha.

MAHIDHARA

Author of the *Mantramahodadhi* and its *Nauka* commentary (1588 A.D.). He is identified by some with the celebrated Vedic commentator of this name. A native of Ahicchatra (modern Ramnagar in Bareilly district of Uttar Pradesh), he settled at Varanasi.

He is well-known as a commentator of the *Sukla Yajurveda*.

MALLASENA

Compiler of the *Bhairava-Padmdvati-kalpa*.

MATSYENDRANATHA

Founder of the Kaula school.

The colophons to the *Kaula-jnana-nirnaya* attribute the work to Matsyendranatha. Called Luipa in Tibet, and Minanatha in Bengal, he is traditionally known as a disciple of Adinatha (Siva) and *guru* of Goraksanatha (q.v.) and one of the 84 *Siddhas*.

He is also known as Macchendra, Machenda, Macchindra and Macchaghna. He is believed to have lived, in the earlier half of the tenth century, at Candradvipa (modern Sandvip in the Noakhali district now in Bangladesh).

The *Hathayoga-pradipika* (1.5-8) names Matsyendranatha among the Mahasiddhas.

In the Natha cult, he is included among the nine *Gurus*.

To him and his school are ascribed the following Tantric works:

Kaula-jnana-nirnaya, Akula-vira-tantra, Akulagama-tantra, Kulananda-tantra, Goraksa-sataka, Goraksa-bhujanga, Goraksa-sahasra-nama-stotra, Goraksa-samhita, Jndnakarika, Nityahnika-tilaka, Sri-kamakhya-guhya-siddhi, Matsyendra-samhita.

MINANATHA

Same as Matsyendranatha (q.v.).

MURARI

Author of the *Vivarana* commentary on the *Tantrapaddhati* (q.v.).

(SRI) NADAPADA

Author of the *Sekoddesatika.*

NAGABHATTA

Author of the *Tripurasara-samuccaya.* He salutes Mahesvara-tejananda-natha. Some ascribe the *Kamaratna* to him.

NAGABODHI (or, -BUDDHI)

Two Buddhist Tannic writers of this name are known -

(1) According to a tradition, he was a resident of Siva-sera in Bengal, a disciple of Nagarjuna (the latter?), and hailed from Uddiyana. Thirteen Tannic works, including *Yamari-siddha-cakra-sadhana, Arya-nilambara-dhara-vajrapani-sadhana,* are available only in Tibetan translation in the *Tanjur.*

Some identify him with Siddhacarya Nagabodhi, a Brahmin of western India, and a pupil of Nagarjuna.

See MA, I, p. 12 and fn.

(2) A Buddhist Tannic writer to whom are ascribed several works including *Krsnayamari-cakropadesa, Guhya-samaja-mandalopayika-virnsa-vidhi, Yamari-siddha'Cakra-sadhana,* etc.

See NCC**, X, p. 7.**

NAGARJUNA

To him is attributed the *Rasarnava.* His identity is controversial.

NARASIMHA THAKKURA

Author of five Tantric works, viz. *Tara-bhakti-sudharnava, Tarapancanga, Taraparicarya, Tarini-krama* and *Mahavidya-prakarana.*

Son of Gadadhara, he appears to have flourished about 1668 A.D.

NARAYANA

Of Kerala. To him is ascribed the *Tantrasara Samgraha.*

NARAYANA KANTHA

Author of a commentary on *Mrgendra Tantra.*

Son of Vidyakantha and grandson of Sasikara Kantha, he was father of Ramakantha. He appears to have been a Kashmirian.

He did not flourish earlier than the ninth century A.D.

NATANANANDA-NATHA

A pupil of Nathananda, he was the author of the commentary, *Cidvalli,* on the *Kamakalavilasa* of Punyananda.

NILAKAMALA LAHIDI

Author of the *Kalyarcana-candrika.* The following autobiographical information is available in the work.

Son of Kahmohana, the author is a lineal descendant of Narayana who is stated to have been one of the five Brahmanas brought from Kanyakubja by Adisura, the then ruler of Bengal.

One of the author's ancestors, named Vallabhacarya, also known as Mandana Misra, married Lilavati, daughter of Udayanacarya. The original home of the author's ancestors was at village Kakaid in the district of Rajshahi (now in Bangladesh). One of his ancestors migrated to a place, called Kacuya in aforesaid Rajshahi, and another to Rangpur (in Bangladesh).

The author appears to have been appointed an assistant to Sivanatha, minister of the then ruler *(dharapati)* who was probably a local chief and grandfather of the author. The author's *Guru* was named Harinatha.

NILAKANTHA CATURDHARA (12th Century)

A native of Pratisthanpur or Paithan (on the Godavari in Aurangabad district), he settled at Varanasi. Son of Govindasuri and Phullamtika, he was father of Govinda Diksita and disciple of Laksmanarya and Uttama-sloka-tirtha.

He wrote a commentary (1680 A.D.), called *Anuparanu,* on *Sivatandava-tantra.*

He is renowned as the author of the popular *Bharata-bhava-dtpika* on *Mahabharata.*

See P.K. Gode, *Studies in Indian Literary History,* II, pp. 476 ff; III, p. 53.

NIRANJANA SIDDHA

Wrote a commentary on the *Devtkahttaragama.*

NITYANANDA (NATHA or SIDDHA)

Author of the Tantric work, *Ratnakara-paddhati.*

The following works also are attributed to him: *Tripura-sundari, Mahimah-stotra tika, Lalita-stava-ratna, Saktasutra Agastya* and *Srividya-bhasya Agastya.*

NITYANATHA-SIDDHA or NEMANATHA

The *Kamaratna-tantra, Tantrakosa* and *Sabara-cintamani* are ascribed to him.

He was son of Parvati. "Generally his name is found mixed up with Nagarjuna in colophons of MSS of *Kaksaputa, Rasaratnakara,* and with Adinatha in *Sqbaracintamani", NCC,* X, p. 119.

NITYAPRAJNA

Author of a commentary on the *Krama-dipika.*

PADMAPADACARYA

Disciple of the great Advaita philosopher, Samkaracarya. He is said to have been a native of Cidambaram.

Author of a commentary on the *Prapancasara,* ascribed to Samkara. He is assigned to 625-705 A.D.

For his life, see Intro., pp. 36-37 of *Advaita Granthakosa;* also *Bib. of Advaita Vedanta,* pp. 228-229, Madras Uni. ed.

PADMAVAJRA

A contemporary of Indrabhuti (q.v.). Also called Saroruhavajra, he was preceptor of Anahgavajra and author of the *Guhya-siddhi.*

PANDITA KANHA

See Krsnapada.

PARANANDA

Perhaps the same as Paranandanatha and author of the *Parananda-stitra.* Parananda is mentioned (pp. 72,91 of the above work) as one of the *Gurus.* He is also mentioned in the *Mahavidya-tantra,* Tarakhanda, p. 164 and *Nilatantra* (v. 67) as a *guru* of the *Manavaugha* class. He is perhaps identical with Ramasvami-pandita, author of a commentary on the *Raja-yoga-taravali* of Samkaracarya.

PARIVRAJAKACARYA

Mahamahopadhyaya P. Acarya is the earliest known Bengal writer on Hindu Tantra, the title of his work being *Kamya-yantroddhara.* His real name is not known. A manuscript of the above work is dated Saka 1297=1375 A.D. Vide H.P. Sastri, *Notices of Skt. MSS, III.*53.

PARVATIPUTRA

Some ascribe the *Kamaratna* to him.

PRAJNAVARMAN

He was an *Acarya* of the Kapatyavihara of Bengal, and perhaps lived at sometime under the Pala rulers. Two Tantric works, *Visesa-stava-tika* and *Devatisaya-tika* are ascribed to him.

PRAKASANANDA DESIKA

See Subhaganandanatha.

PRANAMANJARI

Third wife of Premanidhi Pantha (q.v.).

The commentary, *Sudarsana* on *Tantraraja,* is ascribed to her.

PREMANIDHI PANTHA (18th Century A.D.)

Son of Umapati and Uddyotamati, he was a native of Kurmacala (Kumayun) and patronised by Malaivamnadeva, a chieftain of Nepal. Afterwards, he lived at Varanasi.

Among his various works, the Tantric works are:

Antaryaga-ratna, Kamala-paddhati, Dipa-dana-ratna, Dipaprakasa (1726 A.D.).

His commentaries on Tantric texts are:

a commentary on *Sakti-samgama-tantra, Sabdartha-cintamani* (1737 A.D.) on *Saradatilaka, Malladarsa* on the Saiva Tantra, *Sivatandava.*

For a list of his works, see *NCC,* XIII, pp. 197,198.

For a panegyric of his patron in 84 stanzas, see his commentary *Malladarsa* on *Sivatandava; JASB,* VI, 1940, pp. 105-17; C. Chakravarti, *Tantras* etc., pp. 76-8.

PUNYANANDANATHA

Alias Advaitananda of Kashmir. Preceptor of Amrtanandanatha.

Author of the *Kamakala-wlasa* Tantra.

PURNANANDA

Commonly known as P. Giri, he was actually called P. Paramahamsa Parivrajaka; he had also the title Yati. A native of village Katihali under Netrakona subdivision of Mymensingh district in Bangladesh, he belonged to the *Radhi* class of Brahmins, bearing *Kasyapa-gotra*. It is learnt that his real name was Jagadananda and that he was son of Purandara, a Sakta, and Aparna. Purnananda was the name given by his preceptor, Brahmananda Giri (q.v.).

Born in Saka 1423 (=1501 A.D.), he was widely known as a devotee of a very high order. Krsnananda, author of the *Tantrasara*, was his most distinguished Bengali disciple. He was a member of the Samkarite order.

Purnananda is said to have gone to Kashmir at the request of the king of that land, and succeeded in resolving disputes between the two sects, Saiva and Sakta.

Later in life, he is said to have settled on the Himalaya.

He is said to have authored the following works:

Syamarahasya, Sakta-krama, Sritattva-cintamani, Tattvananda-tarangini, Satkarmollasa, Kalikamhasya, Gadyavallari, Subhagodaya-darpana.

To him are ascribed also the following Tantric works:

Yogacintamani, Yogavilasa, KalT-kakara-kuta, Bhutasuddhi, Sarasvatitantra,Kalikai-kali-sahasra-nama-stuti-ratna-tika,Kalika-rahasya, Vamakesvari-tantra, Maha-tripura-sundari-mantra-nama-sahasra, Satcakra-bheda or *Satcakra-krama, Saktananda-tarangini.*

The *Sat-cakra-krama* has a commentary, *Dipika*, by Nandarama Tarkavagisa.

See NCC, IX, p. 329.

The *Satcakra-nirupana* (or, *-vivarana)*, actually a part of the *Sritattva-cintamani*, is sometimes taken as an independent work.

He also commented on the *Satcakradipika* of Brahmananda, on the *Kakaratmaka-kali-sahasra-nama-stotra* and on the *Saradatilaka.*

See D.C. Sircar, *Shakta Pithas,* pp. 28,75; C. Chakravarti, *Tantras,* p. 67 f; Bengali Encyclopaedia, *Visvakosa* for Purnananda's works; *Sahitya-varsa-panji,* Calcutta, 1983, p. 45.

PUTALI or PUTTALI

Said to have been a Sudra of Bengal, and one of the 84 *Maha-siddhas.* His work *Bodhi-citta-vayu-carana-bhavanopaya* exists only in Tibetan translation.

See MA (Buddhist Tantric Literature of Bengal), I, p. 11.

RAGHAVABHATTA

A renowned commentator. Son of Prthvidhara-bhatta, he flourished in the fifteenth century A.D. He is well-known for his commentary, *Padarthadarsa,* on the *Saradatilaka* Tantra, as also for his *Arthadyotanika* commentary on the *Abhijnana-sakuntala* of Kalidasa.

From his autobiographical account at the end of his *Padarthadarsa* commentary (1494 A.D.), it is learnt that he was a native of village Janasthana (Nasik) in Maharastra. His grandfather was Ramesvara. His father, Prthvidhara, settled at Varanasi. His great-grandfather was Mahabala.

He writes that he wrote the above commentary at Visvesa-puri, i.e. Varanasi.

AKali-tattva (rahasya) is attributed (for example, see *NCC,* IV, 74, *RASB* Cat., 474 f) to Raghavabhatta who seems to be identical with the above commentator.

RAGHUNATHA TARKAVAGISA BHATTACARYA

From his autobiographical account, contained in his work, it is learnt that son of Sivarama, he was a lineal descendant of the famous Sakta devotee, Sarvananda of Bengal. In the Calcutta edition of his work, his native village is mentioned as Napada in Susang Pargana of Mymensingh (Bangladesh). The author refers (1.34), *inter alia,* to a *Tantrasara* obviously of Krsnananda. He states Saka 1609 (=1687 A.D.) as the year of composition of his work.

The title of his work is *Agama-tattva-vilasa.*

RAMAKISORA

Author of the *Mudra-prakasa.*

RAMAKRSNA TARKALAMKARA

Son of Raghunatha Tarkavagisa, he abridged (1725-26 A.D.) his father's *Agama-tattva-vilasa;* the abridged version is entitled *Agama-candrika,* and contains 1,500 stanzas.

RAMANANDA

Probably author of a *Bhasya* on the *Nityotsava-tantra.*

RAMATOSANA VIDYALAMKARA

Author of the *Pranatosini.* He was great-grandson of Krsnananda, author of the *Tantrasara.*

RAMESVARA

To be distinguished from his namesake, mentioned by the great commentator, Raghavabhatta as his grandfather.

He was a South Indian Brahmana of the *Kasyapa gotra.* After initiation, he came to be known as Aparajitanandanatha. His commentary on the *Parasurama-kalpasutra* is entitled *Saubhagya-subhodaya,* or briefly *Subhagodaya.* He states Saka 1753 (= 1831 A.D.) as the date of its completion. The commentary is marked by the author's independent views, a wide range of Tantric knowledge, and, at places, the addition of such matters as are not mentioned in the text commented upon. Ramesvara is one of the stalwarts among those who represent the Srividya school. According to Ramesvara, one who has not restrained his senses has no right to *Kula* practices. The commentary is both lucid and informative. Ramesvara shows his leanings to Mimamsa philosophy. This is responsible for the fact that his interpretation sometimes becomes one-sided. At some places, he assails the views of a Nibandhakara who is Umanandanatha, author of the *Nityotsava Tantra.* The language of his criticism is sometimes vulgar and lacks restraint. For Ramesvara's view on *diksa, Sakti* and drinking of wine, see our observations in connexion with the *Parasurama-kalpasutra.*

Ramesvara introduces the *dhyana* of the goddess from another Tantra in his comments on section vii of the above Tantra which does not contain any such *dhyana.* The commentator gives an elaborate discussion on *Purascarana* in section vii.

RATNAKARASANTI

Probably identical with Santi to whom two Bengali songs are attributed (vide H.P. Sastri, *Bauddha Gan O Doha,* Preface, p. 28). Born sometime in the tenth century. Said to have been a Bengali who wrote several Buddhist Tannic works.

RAVANA (of *Ramayana* story?)

To him is ascribed the *Kumara-tantra.*

SADASIVA SUKLA

Author of a commentary on the *Kulacudamani* Tantra.

SAMKARA or SAMKARACARYA

Referred to as Gaudiya. His real name was, perhaps, Samkara Agamacarya.

Son of Kamalakara and grandson of Lambodara of Bengal. From a manuscript of his *Tara-rahasya-vrtti,* which is dated Laksmana Samvat 511 = 1630 A.D., he appears to have flourished between the latter half of the 16th century and the middle of the 17th.

The title of his work is *Tara-rahasya-vrtti(ka).*

See C. Chakrabarti, *Tantras, Studies,* etc., pp. 68-69.

Several other works on Tantra are ascribed to Samkara whose identity with Gaudiya Samkara is not free from doubt. The works are *Sivarcana-maharatna, Saiva-ratna, Kulamulavatara, Krama-stava,* etc.

SAMKARACARYA

To him is attributed the Tantric work, *Prapancasara.* He is identified by some with the great *Advaita* philosopher of this name. But, others would identify him with his namesake, author of a commentary on the *Nrsirnha-tapaniyopanisad* which is not included among the ten principal Upanisads, traditionally known to have been commented upon by Adi Samkaracarya.

See Works *of Samkaracarya,* Vol. X, Vani Vilasa Press.

It should be noted that no less a person than the renowned Raghavabhatta (15th century A.D.), in his commentary on the *Saradatilaka* (1.7, 12, etc.), attributes the *Prapancasara* to the Great Samkaracarya. P.V. Kane, however, holds that the testimony of Raghava, who flourished centuries later than the great philosopher

(8th-9th century A.D.), cannot be accepted as conclusive in the absence of corroborative evidence (see Hist. *ofDharmasastra,* V, pt. 2, p. 1105).

The *Saundaryalahari* seems to have been composed by Adi Sarnkaracarya. In it, he does mention his name, and describes himself as *dravida-sisu;* Dravida comprised the part of the Deccan from Madras to Seringapatam and Cape Comorin. He is believed to have been a native of Kerala.

The great Samkara is said to have commented on several Tannic texts including the *Srividyaratna-sutra,* attributed to Gaudapada.

SAMKARANANDANATHA

Real name - Sambhubhatta. A pupil of the famous Mimamsa scholar, Khandadeva, he was a devotee of Srividya, and wrote the well-known work *Sundari-mahodaya.*

He flourished about 1708 A.D.

SANTARAKSITA (705-762 A.D.)

A Buddhist Tannic writer of Bengal. Believed to have been born in the royal family of Jahor, identified by some with Sabhar, a well-known place in East Bengal (Bangladesh). According to some, he was a native of Gauda-Variga. He was at one time the principal *Acarya* at Nalanda.

Appears to have written several works mainly on Buddhist Tantra. These are available only in Tibetan translation.

SARASVATI-TIRTHA

Known as Paramahamsa Parivrajakacarya, he was a native of South India. Not to be confused with Parivrajakacarya of Bengal.

His main Tannic work was a commentary on the *Prapancasara,* attributed to Sarnkaracarya.

SARVANANDA (b. c. 1400 A.D.)

Son of Sambhunatha and grandson of Vasudeva, he was father of Sivanatha and Sivananda, and a resident of village Mehar in Tripura district of Bengal; and the first Sakta *sadhaka* of the famous *Saktipitha* of the above village. Said to have acquired *Siddhi* in 1425 A.D. He earned the sobriquet Sarvavidya as he is said to have visualised all the forms of Goddess.

He is said to have lived for sometime at a place in the district of Jessore (now partly in Bangladesh and partly in West Bengal).

Subsequently, he migrated to Varanasi, thence to Sarada-matha, established by Samkaracarya, and from there to Badarikasrama (U.P.).

To him is attributed the *Sarvollasa*.

For an account of him, see *Sarvananda-tararigini by* Sivanatha.

SIDDHANATHA

Some ascribe the *Kamaratna* to him.

SILABHADRA (d. c. 654 A.D.)

Appears to have been a Brahmin of Samatata in Bengal. Initiated to Buddhism at Nalanda, he became the head of that *Mahavihara* when Hiuen-tsang visited it, and studied *Yogasastra* under him. Silabhadra had the sobriquet *Saddharma-nidhi.* The *Tanjur* preserves only the Tibetan translation of his Sanskrit work, *Arya-buddha-bhumi-vyakhy-Sna;* the original is lost. According to Hiuen-tsang, he wrote many works of which only Chinese translations are available.

SIVANANDA

Writer of a commentary on the *Matrka-cakra-viveka.*

Is he the same as Sivanandanatha, author of the *Rjuvimarsini* commentary on the *Nityasodasikarnava?*

To Sivananda, son of Sarvananda (q.v.), is attributed the *Sarvananda-tarangini.* Some ascribe the *Subhagodaya* to a Sivananda.

SRIKANTHA

Said to have imparted the *Brahma-yamala* to others.

SRİNADAPADA

Author of the Buddhist work, *Sekoddesatika.*

SRINATHA

Some ascribe the *Kamaratna* to him.

SRINIVASA

Author of the *Tatparya-dipika* commentary on the *Tripura-rahasya* of Haritayana.

SRIRAJA DEVANANDA SIMHA

Author of the *Saktapramoda.*

SUBHAGANANDANATHA

Author of the commentary *Manorama* on *Tantra-raja-tantra.* The commentary appears to have been completed by his pupil, Prakasananda.

Originally a Brahmin from Kerala, Subhagananda settled in Varanasi. His real name was Srikantha. He was a contemporary of Madhavananda (q.v.).

According to Bhaskararaya, in his commentary on the *Nityasodasikarnava,* he belonged to the Kashmir school. The *Manorama* covers the first 22 chapters. The remaining chapters were commented upon by his disciple, Prakasananda Desika.

SUKLA MATHURANATHA

Author of a commentary on the *Kumari-tantra.*

SVATANTRANANDANATHA

Author *oiMatrka-cakra-viveka.*

TAILIKAPADA (also known as NADAPADA or TILOPA)

A Buddhist Siddhacarya to whom the following works are ascribed:

Acintya-mahamudra, Antar-bahya-visaya-nivrtti-bhavana-krama, Karuna-bhavana-dhisthana, Gurusadhana, Tattva-caturopadesa alias *Prasannadipa, Dohakosa, Bahya-siddhi-pratitya-samutpada, Mahamudropadesa, Sad-dharmopadesa.*

UMANANDANATHA

Author of the Sakta works, *Nityotsava-nibandha, Bhaskara-vilasa* and *Hrdayamrta.*

His real name was Jagannatha; after initiation he came to be known as Umanandanatha.

His preceptor was Bhasuranandanatha (real name Bhaskara-makhin) who is stated to have been the author of a *Ratnakara.* Jagannatha was a pupil of Kamaksi-suri alias KameSvara.

From his autobiographical account, we learn that his father was Balakrsna of Visvamitra gotra and mother Laksmiamba. It is

also learnt that the author was a Maharastra Brahmin, surnamed Srutapetava. He was patronised by Maratha kings of Tanjore, Serfoji I (1711-28), Ekoji II (1735-36), he wrote also some poetical and dramatic works.

See M X, VII, pp. 136, 137; G.V. Devasthali in *C.K. Raja Pres. Vol., pp.* 271-284; Sahenduvilasa,. *Tanjore SarasvatiMahal Ser.* No. 54, Intro., pp. 37,59-60.

VIDYANANDANATHA

Hailing from a place south of Kanci, he visited the *Siddhapitha* of Jalandhar in north India. There he was initiated by Sundaracarya or Saccidanandanatha. Directed by the *guru,* he settled at Varanasi. There he is known to have composed several works on Tantra. His commentary on the *Nityasodasikarnava* is entitled *Artharatnavali.*

He flourished a little over 400 years ago.

VIDYARANYA

To him is ascribed the *Vidyarnava-tantra.*

VYASA

Son of Janardana. To him is ascribed a commentary on Krsnananda's *Tantrasam.*

YADUNATHA

Author of the *Agamakalpalata.*

UMAPATI SIVACARYA

Author of the *Sataratna-samgraha* with its commentary, *Ullekha (-ini). A* commentary *(bhasya)* on the *Pauskaragama* is also attributed to his.

A native of Chidambaram and a pupil of Maraijnana-sambandha, he was a Saiva teacher and writer. He belonged to the families of the Diksita priests of the Nataraja temple of Chidambaram, and was one of the four Santanacaryas. He is known to have authored eleven works in Tamil, and two in Sanskrit on Saivism. Three of his Tamil works are dated A.D. 1310, 1312 and 1313. The traditional biography of Umapati occurs in two texts, entitled *Parthavana-mahatmya* and *Rajendra-pura-mahatmya,* both of which are printed in the edition, in Grantha script, of Umapati's *Pauskarabhasya,* published (Jnanapada only) at Chidambaram in 1925.

CHAPTER IX

HINDU TANTRAS

AGAMACANDRIKA (1725-26)

By Ramakrsna Tarkalamkara.

To be distinguished from a work of the same title by Krsnamohana, it is an abridgement, in 1500 stanzas, of the *Agama-tattva-vilasa* of Raghunatha.

AGAMA-TATTVA-VILASA (1609 SAKA = 1687 A.D.)

By Raghunatha Tarkavagisa Bhattacarya.

A voluminous work, in five long chapters comprising about 14,400 stanzas *(RASB* viii, i.6214), it is professedly a digest representing the essence of a number of works, Vedic, Puranic, astronomical and Dharmasastric. It deals with the usual Tantric topics. The highlights are *Manasa-puja* (chap, ii), thirty-two kinds of offences *(ibid.), Savasadhana (ibid.), Pitha-sthana (ibid.),* Pracandacandika, Tripura-bhairavi, Vagalamukhi, Matarigi, Dhumavati (all in chap, iv), Nila and Sukla Sarasvati, sameness of Visnu and Siva *(ibid.),* genealogy and the date of composition (v).

The work mentions 160 Tantric works. The author sometimes discusses divergent views, and gives his own conclusion.

An abridged version of the work is the *Agama-candrika* (q.v.), Ed. P. Sastri, Calcutta, 1985.

AGASTYA-SAMHITA

It is, perhaps, the same work as that cited in such Tantric works as the *Agama-kalpalata* of Yadunatha, *Nityotsava-nibandha* of Umanandanatha, *Saktananda-tarangini,* etc. It appears *to* be a guide-book, influenced by Tantra relating to the worship of Rama, particularly prevalent among the followers of Ramananda. It should be noted that the whole of chapter 26 (on the Ramanavami rituals) occurs in the *Caturvarga-cintamani* of Hemadri; if Hemadri (13 cent.) is the borrower, this Tantra may be assigned to an earlier period.

Ed. R.N. Das, Lucknow, 1898; K.K. Smrtitirtha, Calcutta, 1910. Also pub. at Mysore, 1957. On different texts of this title, see *Adyar Lib. Bulletin,* 1.3, pp. 92-95.

Also see H.D. Smith in the above journal, 27,1963, pp. 1-17 and in his Des. *Bibliography* etc., Vol. I, Baroda, 1975 (GOS Vol. 158).

AHIRBUDHNYA-SAMHITA

The significance of the word *Ahirbudhnya* is obscure. *Ahi* means serpent and *budhnya* bottom. This work is represented as a dialogue between Ahirbudhnya (stated to be Siva in His *Sattvika* form), one of the eleven Rudras and Narada. In some later Vedic works, Ahi Budhnya is allegorically connected with Agni Garhapatya (Domestic Fire - vide Macdonell's *Vedic Mythology,* p. 73). It is curious that the hymn in the *Vajasaneyi Samhita,* v.33, which mentions *Ahirbudhnya (Garhapatya Agni* - commentary), refers to the name of Visnu several times.

This work belongs to the category of *Samhitas* which, according to Schrader *(Intro, to Pancaratra,* etc., p. iii), were written between 300 A.D. and the eighth century A.D. *(ibid.,* pp. 21-22,114).

Available evidences[1] point to Kashmir as the provenance of the work.

This *Samhita* contains as many as sixty chapters. The following are the highlights of the contents of the work. It is chiefly a work on the *Pancaratra* cult, full of *mantras,* and is stated (chap. 60) to follow *Samkhya-yoga.* The author informs us that it is intended for the members of the three upper castes *(ibid.). Sakti* is, at the same time, inseparable from God, and separate from Him. *Jiva* remains, in a potential form, in Him, and becomes separate from Him at the time of creation, and returns to Him at the time of dissolution. The liberated *Jiva* enters into Him never to be separated. It is noteworthy that, in place of ten traditional *Avataras,* this work (v.50-57) mentions thirty-nine *Avataras* of Vasudeva.[2] The work sets forth the origin and development of Samkarsana and other *Vyiiha* representatives from Vasudeva. *Mukti* means the attainment of divinity as a result of virtuous action without selfish motive (chap. 14). The work treats of the evolution of vowels and consonants. The procedure of

1. For details, see the author's *Brief History of Tantra Literature,* pp. 378-79.
2. See Schrader, *op. cit.,* pp. 42-43.

Mahabhiseka is laid down in chapter 39. It is stated to be a panacea and a means of crusting enemies as well as attaining all the desired objects. This *Samhita* mentions (xii.20-29) the sixty topics of Samkhya, which, however, differ from those mentioned in the *Raja-vartika,* quoted by Vacaspati. As regards the heterodox systems (Buddhism, Jainism, etc.), these are called (xii.51) *Sastrabhasa* (pseudo-sastras), conceived by Gods or great sages deliberately to confuse the wicked. To Sudarsana a good deal of space is devoted. Among the synonyms of Sudarsana are *Prana* and *Maya,* xii.53 mentions some names of Sudarsana, e.g. *Unmesa, Udyama.* The term Sudarsana has been explained (ii.7-9) as Visnu's will to be *(syam iti samkalpah).* The derivative meaning is this: *darsana* means *preksana* (perceptive thought); SU (well, perfectly) conveys the idea of its being unobstructed by time and space. Sudarsana has been identified (chap, iii) with *Kriyasakti* (force-aspect) of Lord, as distinguished from His *Bhuti-sakti* (matter aspect). Laksmi has been characterised as Lord's 'vibration in the form of the world', related to Him like moonlight with the moon. *Bhuti-sakti* (material cause) is the cause of creation. Among the various activities of Sudarsana are

(1) as *adhara,* i.e. the base or support of the world during creation and dissolution;

(2) as *pramana* or regulating principle during the continuance of life (sthiti).

Chapter 12[3] describes the four recognised philosophical systems, viz. *Trayi,* Samkhya, Yoga, Pasupata and the Sattvata or Pancaratra. Thus, it marks a departure from the tradition recognising the six systems of orthodox philosophy. It is noteworthy that the *Ahirbudhnya* refers to Samkhya as *Sasti-tantra* (system of 60 topics) which is the name of the earliest extant Samkhya work, usually called *Samkhya-karika.* This chapter mentions the sixty topics[4] without explaining them. It should be added that the Pasupata philosophy described in this work, is not the same as the Pasupata, usually mentioned in the philosophical works. It agrees with Agamic Saivism on which the later Saivite systems of both north and south India are based. There is a vague hint (xiii.14) at the lesser philosophical sects like Kapalika, etc. The following ten topics of the Sattvata system are mentioned:

3. Analysed by F.O. Schrader in Das Sasti-tantra in ZDMG, 1914.
4. Discussed by Schrader in *ZDMG, op. cit.*

Bhagavat, Karman, Vidya, Kola, Kartavya, Vaisesika-kriya, Samyama, Cinta, Marga and *Moksa.*

According to the work (chap, xiii), the *summum bonum* is the attainment of one's real nature which is godliness *(bhagavatta, bhagavanmayata,* verse 11). *Jnana* and *dharma,* the latter leading to the former, are the twofold means for reaching the highest goal.

A resume of the contents of the work is contained in parts of chapters 59 and 60.

The prominence, given to Sudarsana, is clear from a supplement enumerating 560 names of Sudarsana arranged in groups in accordance with the consonant with which the names begin.

Ed., with Eng. trs., by Nityasvarupananda, Calcutta, 1964; by R. Krishnamacarya, Adyar Library, Madras, 1966.

AKASA-BHAIRAVA-KALPA

Most of the manuscripts describe it as Mahasaiva-tantra or as a part of it. In only one manuscript, it is stated to be a part of *Maha-laksmi-tantra.*

The number and order of chapters differ in different manuscripts. A Nepalese MS comprises 78 chapters. A Calcutta MS contains 50 chapters; the 50th chapter is the same as chapter 56 in the above MS.

The work contains *mantras, stavas* and ritual practices relating to various deities, e.g. Siva as Aghora, Tryambaka, Mrtyunjaya, Ganesa, Sanmukha, Durga as Sulini, Bhadrakali, Sarabha (represented in his three aspects, viz. Sarabha (or Sarabha), Saluda or Saluva and Paksiraja, etc.

A Tanjore MS of the work, containing 3,900 stanzas, divided into 136 *Patalas* (chapters) deals chiefly with the worship of Samrajya-laksmi (Goddess of Fortune of the empire); it is entitled *Samrajya-laksmi-pithika.*

A noteworthy feature of the treatise is that, contrary to the usual practice in Tantras, after mentioning a *mantra,* its imaginary *Rsi, chandas* and *devata* are named. It may be noted that, in the Vedic tradition, the recital of a Vedic *mantra* without knowing its sage, metre and deity was deemed sinful and infructuous. The writer of the above work resorted to this practice presumably to impart a halo of antiquity and authority to it. The very word *'Kalpa',* in the title, reminds one of the *Kalpa-sutras* (ritualistic works) of the Vedic age.

See *NCC,* II, p. 3, for a list of contents of the work; P.K. Gode, *Literary History,* II, pp. 122-136 (paper by Gode - *A bhairava-kalpa,* an unknown source of the history of Vijayanagar.

See our account of *Samrajya-laksmi-pithakas, infra.*

Also see *Karnataka Historical Review,* V, 7 (1938).

AKULAVIRA-TANTRA

Said to have been revealed by Minanatha (Matsyendranatha). It is a small tract containing some statements on Tantric Yoga. One MS - dates back to about the 13th century A.D., and points to Kamarupa as the provenance of the work. According to H.P. Sastri *(Nepal Catalogue,* II, pp. xviii f, 32 f), a MS belongs to the middle of the 9th cent. A.D.

Ed. P.C. Bagchi, *Kaula-Jnana-nirnaya and Some Minor Texts of the School of Matsyendranatha,* Calcutta, 1934.

See JASB (NS), XXVI (1930), 130.

AMARA-SAMGRAHA (1765 Saka = 1843 A.D.)

By Amara Maitra. It, in 18 *Padas* (sections), deals with

jagan-mithyatva, tattvahodha, viveka, laya-yoga, navacakra, pindajnana, Yoga-rahasya, sat-cakra-yoga, pancamara-yoga, hathayoga, mudra, dharana, rajayoga, jnana-yoga, brahma-mantra-sadhana, samnyasa-yoga, Kasi-yoga, Kalajnana, vipra-laksana, samkhya-yoga.

See C. Chakravarti, *Vangiya Sahitya Parisat Patrika,* Calcutta, 58, iii-iv.

AMARI-SAMHITA (1768 Saka = 1846 A.D.)

By Amara Maitra. In four chapters *(Upadesas),* each of which is sub-divided into several sections, it deals with

Sdmkhyayoga, mantrayoga, nadika-laksana, asana, pratyahara, pranayama, dhyana, dharana, rules of *hathayoga,* procedure of *Puja.*

See C. Chakravarti, *Vangiya Sahitya Parisat Patrika,* Calcutta, 58, iii-iv.

ANNADA-KALPA-TANTRA

By Bhairavananda (13th century), it comprises 17 chapters. It mentions (XV. 2) the *Sambhavi Tantra.*

Goddess Bhagavati, in Her food-giving form, is extolled as the Supreme having no god to guide her. She is *saguna* (possessed of attributes) to those devotees who are attached to worldly life, and *nirguna* (devoid of attributes) to those who are detached.

Conceived as having three forms, viz.

(i) *Sattvika* - two-armed, beautiful and mounted on a lion;

(ii) *Rajasika* - standing with weapons on the mount;

(iii) *Tamasika* - fierce-looking, indicating anger.

She has other three aspects, called *Para Vidya, Apara Vidya* and *Parapara Vidya.*

Other important matters discussed are: qualifications of *guru* and *sisya,* measures for infusing life into *mantras, sraddha* (faith) as root of success, *diksa,* glory of *mantra, japa,* etc., great merit accruing from the worship of a girl of seven, seventeen or eighteen, *antaryaga, cakranusthana,* means of acquiring scholarship, good memory, prosperity, methods of *vaslkarana,* causing harm, even destruction of enemies, acquisition of woman's love, long life, etc.

See *jour, of Assam Res. Soc,* III-IV, Jan., 1936, p. 121 (No. 20).

BHAIRAVA-PADMAVATl-KALPA (c. 1050 A.D.)

Compiled by Mallasena of Mysore, it is concerned with Padmavati, a Jaina parallel to the well-known Tripura. Written in 308 verses, it deals mainly with *mantras* and *yantras* relating to the above goddess.

Ed. K.V. Abhyankar, with comm. of Bandhusena in Jhavery, *Mantrasastra,* pp. 1-74.

In this work, some other minor works on the worship of the same and other Jaina goddesses are edited.

BHASKARA-VILASA

By Umanandanatha, it is a biography of his *Guru,* Bhaskararaya (q.v. under Authors).

Ptd. in the NSP ed. of the *Lalita-sahasra-nama.*

BHUTA-DAMARA-TANTRA

Named after Bhutadamara, name of Unmatta Bhairava. The main topics, discussed in it, are *Marana-mantra, mantras* including *Mrtasanjivani,* various *sadhanas* like *Sundan-sadhana, Yogini-sadhana,* etc., *diksa, mudra, mandala* and *Sadhanadhikari.*

See B. Bhattacharya, The Cult of Bhutadamara, *Pro. and Tr. AIOC,* 6, Patna, 1930, pub. at Patna, 1933, pp. 349-370.

BRAHMA-SAMHITA

A Vaisnava Tantra. It has a commentary by Jiva Gosvamin (16th century).

Pub. in *Tantrik Texts,* Vol. XV.

BRAHMA-YAMALA

Existing in Nepal Darbar library, and dated 1052 A.D. It is stated that the subject-matter was at first transmitted, in 1,25,000 stanzas, to Srikantha. He imparted it to others, in an enlarged form, in different countries.

It emphasises the classification of Tannic sects according to the three currents, called *Daksina, Varna* and *Madhyama.* The sects are elaborately described. There are lists of gods and sages, represented as communicating the knowledge of Siva.

According to *Jayadratha-yamala* (ch. 41), it is the basic text of all Yamalas. See PC. Bagchi, *Studies* etc., p. 112.

CHINNAMASTA-TANTRA

Same as *Pracanda-candika-tantra* (q.v.).

Ptd. in *Saktapramoda,* 1890,1893. See *10 Ptd. Books,* 1938, p. 647.

CIDGAGANA-CANDRIKA

Attributed, not on incontrovertible evidence, to Kalidasa, it is in 278 verses, divided into four chapters *(Vimarsas).* It should be noted that, in the history of Sanskrit literature, at least two authors, besides the master-poet, are named Kalidasa.

It deals with Saiva Tantrism. The first chapter deals mainly with *Siva-tattva, Isvara-tattva,Brahma-svarupa, Pratyabhijna, Sakti-tattva, Gunairaya,]nana, Dhyana, Srsti, Samhara,* etc.

The highlights of the second chapter are: fourfold speech, *Para,* etc., *Nada, Bindu, Adyaspanda, Para-tattva, Sodasa-kala,* etc.

The third chapter deals, *inter alia,* with *Upasana, Pithotpatti, Kundalini, Mantra, Mudra, Cakra,* **etc.**

The main topics of the last chapter are: Candika, *Mantra-sakti,* **forms of Kali,** *Yantra, Navacakra, Guru-parampara,* **etc.**

The work is like a commentary on the *Kramastuti* of Siddhanatha or Sambhunatha, a very well-known figure in the Kashmirian *Trika* school.

The work is quoted by Bhaskararaya in his commentary, *Saubhagyabhaskara* on *Lalita-sahasra-nama,* pp. 53,157, NSP ed., 1935. Also quoted by KaivalyaSrama in commentary on *Saundarya-lahari,* Oxf. 108a.

Ed., with commentary of Dhanadanandanatha alias K. A. Sastri, Amalapuram, 1941; Svami T. Tirtha, Calcutta, 1936; in *Tantrik Texts,* XX (A. Avalon).

For discussion on authorship, see S.C. Banerji, *Kalidasa Apocrypha,* pp. 202-203.

In connection with the work, also see Pro. AIOC *Summaries,* XI, pp. 111-112.

DAKSINAMURTI-SAMHITA

Of unknown authorship and date. Containing 1700 verses, divided into 65 (according to Kane, 64 according to *NCC,* viii, p. 297, 66 according to Gonda's ed. of *HIL,* II) *Patalas* (chapters), it deals with *SrTvidya-upasana,* the worship of different goddesses with an accent on the cult of Tripura-sundari.

That it was regarded as an authoritative work is indicated by quotations from or references to it by, among others, Raghunandana in *DTksa-tattva,* and Narasimha Thakkura in *Tarabhakti-sudharnava.*

Ptd. *Princess of Wales Sarasvati Bhavana Texts,* No. 61,1937.

DEVIKALOTTARAGAMA

An anonymous tract in 84 verses. It states that the restlessness of mind, which is attached to the objects of sense, is the cause of one's rebirth. The meaning of liberation is *nirvikalpa-jnana* which makes one insensate about the distinction between subject and object. One, aspiring after liberation, should fix the fickle mind; when with such mind a person realises his identity with the Supreme Brahman, he is liberated. The work decries external rites and practices. The root of salvation lies in the devotee's perception that Siva, identified with the entire world, resides in his body.

The work has a commentary by Niranjana-siddha.

Ed., with above commentary, by G. Kaviraj, in *Tantra-samgraha,* Varanasi, 1970, pp. 318-345.

GANAPATI-TATTVA

Found in an Old Javanese Collection. It deals with *Kaya-sadhana* resulting in the penetration of the six *Cakras* within the body, by *Kulakundalini,* and mentions six (instead of the usual eight) accessories of *Yoga (Yoganga).* It also mentions the concepts of *Bindu, Nada, Mantra, Bija,* etc.

GANDHARVA-TANTRA

Written in 42 chapters, it appears to have been composed after collecting the essence of other Tantras. Stated to be so called as matters from all Tantras have been sung; music is called *Gandharva-vidya.*

Highlights of the contents: Tantric mode of *mukti* through *bhukti, Yoga, Devi-puja,* right of opponents of Vedic rites, of women and Sudras to Tantric practices, *Antaryaga, Bahiryaga, Madras, Japa, Kumart-puja,* good and bad people (the latter including those busy with gratification of senses), *Guru* and *Sisya, Diksa, Purascarana, Hamsabija, Katnakala,* different kinds of *mantras, Kuldcara,* ethical precepts, stage of *Avadhuta, Sakti* as partner of man in Tantric *sadhana,* relation with another man's wife, discrimination between soul and body, *Siva-Sakti, Mukti-sakala* and *niskala, Anuttaramantra,* 36 *tattvas,* rise and disappearance of speech.

A *Gandharva-t* appears in the collection by Rasikamohana Cattopadhyaya (1877-84 A.D.). See Bibliography (p. 98) to J.B. Chaudhuri's ed. of *Tantraraja-t*

Ed. Kak and Sastri, Srinagar, 1934.

GAUDAPADA-SUTRA

Same as *Sakti-mlmamsd* (q.v.).

GAURI-KANCALIKA (-KANCULIKA, -KANJALIKA, -KANJANIKA, -KANCUKl)

According to some MSS, it is a part of the *Gopala-samhita.*

An anonymous work which mainly gives recipes of herbal drugs for the cure of some diseases among which are *Bahumutra* (a kind of diabetes), *Mutrakrcchra* (difficulty in urination), optical ailments like *Timira* (partial blindness), *Karnasula* (ear-pain), *Sirahsula* (headache), *Kuranda* (hydrocele), *Gahganda* (goitre), *Kustha* (leprosy), *Sannipatika-jvara* (typhoid), *Romantika* (measles), *Masuraka* (small-pox), *Krmi* (worm), etc.

A few recipes may be of interest and benefit to the readers:

Bahumutra	drinking the juice of *Dhatri (Barringtonia acutangula),* mixed with honey.
Eye-pain	application of a mixture of pulverised root of Badara (*Zizyphus mauritiana),* buttermilk and juice of Nimba *(Azadirachta indica).*
Sirahsula	application, on the head, of the paste of the following, crushed together and boiled in mustard oil: Vidahga - *Embelia ribes,* Gandhaka - sulphur, Nilotpala - blue lotus, Cow's urine.
Kustha	application of the root of white *Aparajita (Clitoria ternatea),* crushed with water.
Measles and Small-pox	drinking a decoction of the following together: *Khadira {Acacia catechu), Arista (Azadirachta indica), Patola (Trichosanthes diocia), Amrta (Eulophia campestris), Vasaka, (Adhatoda vasica)* and *Triphala* (collective name of the following: *Amalaki (Emblica officinalis), Haritaki (Terminalia chebula)* and *Baheda (Terminalia belerica).*

Ptd., Calcutta, 1890; Bombay, 1907.

GAUTAMA (MI or MIYA) (MAHA)TANTRA

A Vaisnavite treatise, in 34 chapters, on the rituals relating to Krsna and his worship. Prominent features of the contents:

glorification of *Krsna-mantra,* description of Vrndavana, persons fit for this *mantra, guru, sisya, diksa,* Kundalini, various kinds of *asanas* and their result, meditation on *Cakras,* importance of *pranayama,* different kinds of images of Krsna, good and bad dreams, *Purascarana,* conduct of initiated persons, Yoga, etc.

The work has at least three commentaries.

Published from (i) Karnataka Press, Bombay, 1889, (ii) Vasumati Press, Calcutta, 1927-28, with Bengali trs.

GAYATRl-TANTRA

In the Varanasi edition (1946,2nd ed., 1969), it comprises 815 verses, divided into five chapters. It contains a detailed account of the worship and application of the Vedic *Gayatri mantra (Rgveda,* III.

62.10) which, regarded as very important Tantric *vidya,* is highly venerated. Chapter II, however, is devoted to the significance of the Vedic *Vyahrtis (bhur, bhuvah, svah),* which are mentioned before the recital of the *Gayatri.*

Ptd. (1) Stated above. (2) As from the *Agama-sandarbha* (Jnana-darpana) - Ptd. (a) with *Tantrasara* of Krsnananda, 1877-84; (b) in *Sulabha-tantra-prakasa,* 1886; (c) with Hindi trs., Bombay, 1916; (d) Calcutta, 1946. (3) As from *Prapancasara,* Madras, 1901, in Telugu script (Note: It is not found in the printed ed. of *Prapancasara).*

GORAKSA-SIDDHANTA-SAMGRAHA

A collection of short tracts by sages of the Natha sect, e.g. Goraksanatha, Matsyendranatha, Jalandharanatha, Bhartrhari, etc.

According to this work, Kaula Tantras were introduced on earth by nine Natha teachers. The prominent topics of discussion are: non-discrimination of castes and stages of life an essential pre-requisite for liberation, nature and importance of *Yoga,* description of *Avadhuta,* salvation resulting from the attainment of the condition of Natha *(Na* indicates one without beginning and *Tha* means that which is placed), who is the initiator of the system, description of *Kapalika Tantra* stated to be followed by both Saivas and Saktas, eulogy of *Pranava,* definition of *Paramahamsa,* denunciation of enjoyment of prostitutes, characteristics of good men, discussion of *Nada, Bindu,* etc., *Acara* or Tantric mode of conduct, way to salvation, views of dualists and non-dualists, duties of a householder, speculation about cosmogony, etc.

Ed. G. Kaviraj, Varanasi, 1925; *Princess of Wales SarasvatiBhavana Texts,* 18.

GUPTA-SADHANA TANTRA

A small tract covering 61 printed pages. It mentions *Kali-tantra, Yamala,* Visnu and Nila. It is mentioned by Kasinatha Tarkalamkara in his *Syama-saparya-vidhi* (see MT, S 122).

The contents of its 12 chapters are briefly given below.

i. *Kulacara,* worship of *Kulanganas,* viz. actress, daughter of a *Kapalika,* courtesan, a woman of the washerman class, a woman of barber class, Brahmana woman, daughter of a

Sudra, daughter of a cowherd, daughter of a garland-maker. They are collectively known as *Nava-kanya;* thus, it is implied that all of them are virgins. Besides the above, any girl possessed of special qualities, who is good-looking, of good conduct, can be looked upon as *Kulangana.* The devotee attains success by worshipping such a girl.

ii. Sakti identified with *Kula,* Siva called *Akula. Kulina* stated to be one merged in *Sakti, gurudhyana.*

Diksa by a female *guru* extolled as leading to the fulfilment of all desires. *Dhyana* of such a *guru.*

iii. Daily duties of a devotee including *japa,* feeding Brahmanas, worship and feeding of a virgin girl, worship of *Sakti.*

iv. Means of getting good result within a short time, good health, wealth, victory over enemies and *Asta-siddhi.* It consists in the worship of the devotee's own wife or that of another, sexual intercourse with her followed by *homa,japa* and *purnahuti.*

v. Modes *of japa* in each month, followed by worship of *Sakti.* Only *japa* in the company of *Sakti* stated to be beneficial. Devotee advised to avoid *Pithasthanas* and to associate carefully with women. These provisions are not meant for those who follow *Pasvacara.* Mention of following *Pithasthanas:*

Badarikasrama, Gandaki, Kasi, Naimisaranya, Prayaga, Puskara, Reva, Sarasvati, Sindhu, Utkala.

vi. Procedure of worship of Daksma-kalika. For worship, fit are one's *guru, guru's* son or *guru's* wife; in their absence, devotee himself. Appropriate *mantra* of the goddess is *Krim.* Secluded place suitable for Tantric worship. Kali stated to live in a cemetery. Syama stated to have infinite forms. Appropriate time at night for *puja.* After first half of night, Kali to be worshipped with *Pasubhava.* Different results follow from worship in different parts of night. After one *prahara* of night, it is called *Mahanisa* for two hours, then follows *Ati Mahanisa.* No rule about time suitable for worship with *Panca-tattva. Puja,* after midnight according to *Kaulacara,* called *Kula-puja.*

vii. Way to *nirvana.* Only a devotee, worshipping goddess with *Panca-tattva,* can reach the goal.

viii. *Siddharicakra* described. See Glossary. Media of worshipping goddess:

Salagrama, any stone, jewel, diagram, image, book, any water, *puspayantra, Sivalinga.* Worship in an image or diagram stated to be highly effective. Worship in a *Sivalinga,* made of crystal, stated to be conducive to infinite result.

ix. Procedure of worship of goddess *Dhanada* (giver of wealth), description of goddess. *Japa* of *mulamantra* 10,000 times a day for a week stated to result in quick success. As alternative is prescribed *Sava-sadhana.* As another alternative, worship of goddess along with *Sakti* is prescribed in it, devotee should make *Sakti* drink wine, and himself drink the residue. Then, with her he should *do japa* for 1008 times.

x. *Mantra* etc. of goddess Matahgi who is described.

xi. Description of rosaries for *japa* relating to different deities. Rosary of letters *A* to *Ksa* stated to lead to supreme salvation. Human bones suitable and unsuitable for rosaries and *Sava-sadhana.*

xii. Analysis of syllables constituting *Gayatri-mantra;* different results obtainable by *Gayatri-japa* for different numbers of times.

Printed (i) with Hindi commentary by B. Mishra, Bombay, 1922-23; (ii) with Bengali trs., Calcutta, 1886.

GURU-TANTRA

In 151 verses, it discusses meditation on and the glorification and propitiation of *Guru.* The *Kulagurus* (i.e. *gurus* following *Kaulacara)* whose names end in *natha:*

Prahladanandanatha, Sakalanandanatha, Sukhanandanatha, Jnanananandanatha and Bodhanandanatha.

The work is mentioned in the *Syamasaparyavidhi* of Kasinatha Tarkalamkara (vide *RASB,* VIII, A 6303).

Ed., with Bengali trs., by J. Tarkalamkara, Calcutta, 1335 B.S.

ISANASIVA-GURUDEVA-PADDHATI (or TANTRA-PADDHATI)

Attributed to ISanasiva; its latter part is named also *Siddhanta-sara.*

There is a commentary, by Murari, called *Vivarana.*

The work is on Tannic rites and rituals : It discusses the usual Tannic topics. There are magical rites for the prevention of fever, etc. It deals also with the treatment of various diseases.

Ed. *TSS,* 69, 72,*77*,83.

Sections trs., into English, in *Jour, of the Ind. Soc. of Ori. Art,* Calcutta, IX, 1941,151-93 and X, 1942, 210-52.

JAYADRATHA-YAMALA

In 24000 stanzas, divided into four parts. The manuscript of the fourth part dates from the 12th century A.D., while those of the other parts appear to have originated later. The second part is incomplete. Chapters 35 and 36 have some importance in the history of Tantra. They are entitled respectively *Sambandhavatara* and *Sutra-nirnaya;* the latter names the Tantras of different traditions. Chapter 41 deals with *Yamala, Mangala, Astaka* and the genealogies of the sages who taught the Tantra. The incomplete second part, containing 41 chapters, deals with duties and the rituals connected with them. Parts 3 and 4 discuss, *inter alia,* the *mantras, mandalas, dhyanas,* modes of *diksa,* etc.

The work is quoted by Bhaskara Misra in *Mantra-ratnavali* (see 10.2580).

For a detailed notice, see P.C. Bagchi, *Studies in the Tantras,* pt. 1, pp. 109-114.

JAYAKHYA-SAMHITA

(also called *Jaya-samhita* or *Jnanalaksmi)*

A Pancaratra Agama of 450 A.D., according to B. Bhattacharya. It is in 33 *Patalas* (chapters).

Yaksini-sadhana, Cakra-yantra-sadhana, Stambhana - these are some of the topics discussed in it.

In certain matters (e.g. *Prana-pratistha* of images), it reveals similarity with the *Saradatilaka. Patala* xix, verses 13-33, discusses

Purascarana and its beneficial effects, indications of a devotee's attaining perfection in *mantra.* He is forbidden (xix.34-37) to disclose these things to anybody excepting the *Guru;* otherwise, he will lose *Siddhi*. It is ordained (xv.186-188) that the terms *Svaha, Svadha, Phat, Hum* and *Namas* should be used respectively in *Homa, Sraddha,* destructive activities, creating hatred among friends and securing *Moksa.*

Several *Nyasas* are described in *Patala* xi; *Patala* viii speaks about 58 *Mudras.*

Published in GOS, 54. See *Pancaratra Nool Vilakkam,* p. 19.

JAYASAMHITA

Same as *Jayakhya-samhita* (q.v.).

JNANALAKSMl

Another title of *Jayakhya-samhita* (q.v.).

JNANA-DlPIKA (1753 Saka = 1831 A.D.)

By Amara Maitra. The title indicates the contents. It is in 23 *Prakasas* (chapters).

See C. Chakravarti in *Vangiya Sahitya Parisat Patrika,* Calcutta, **58,** iii-iv.

JNANARNAVA-TANTRA

Written in 26 chapters, it contains about 2,300 verses. It mainly deals with rites and rituals relating to TripureSvari. Among other noteworthy topics are *diksa, Srividya, Sodasi-vidya, Cakras,* over 30 *Mudras* including *Khecari-mudra.*

It mentions the following eight prominent *Sakta Pithas:*

Kamarupa, Malaya, Kaulagiri, Kulantaka, Cauhara, Jalandhara, Uddiyana, Devikotta.

There are a few commentaries on the treatise.

The work has been extensively quoted by Krsnananda, Brahmananda and Purnananda, the well-known Tantric scholar-devotees of Bengal in the 16th century.

Printed at Anandasrama 69, Poona.

JNANASAMKALINI-TANTRA

Main topics of discussion: Creation and destruction of the universe, branches of knowledge, *Brahmajnana* as knowledge par excellence, body as microcosm, *Khecari Mudra, Sambhavi Vidya,* etc., references to *Saktas* as worshippers of *Prakrti,* to Buddhists as nihilists, materialists as denying the existence of all things. Other main things, dealt with, are:

pinda (body), *brahmanda* (universe), five gross elements, 25 qualities of different things, five subtle elements; mind, tainted by sin, is freed from bondage by being engrossed in Paramatman; *Jiva,* tied to wrong ideas, when freed, becomes Sadasiva; you are both the cause and the effect - this perception is the highest of all. Visits to holy places are futile; knowledge of *atma-tirtha* (one's ownself as a holy place) leads to salvation. *Brahmacarya* recognised as best penance. Real *dhyana* is meditation on the formless, not on the form. Real *homa* is not pouring ghee into fire, but the offering of *Prana* to the fire of *Brahma-yajna* which arises when mind, speech and action are destroyed, and grows without support. One, possessed of *Brahma-jnana,* is as follows:

> lonely, desireless, calm, devoid of thought and sleep.

Nature of *Yoga,* steady mind means of success, threefold *Sakti* (in throat, navel and anus). Niranjana, the untainted Brahman, beyond three *Saktis,* resides in between eyebrows. The bodily winds named, *Nadis* mentioned. For salvation, the sense of unity of all, moving and non-moving, is a must; characteristics of a true devotee, all associations to be avoided; nature and significance of *Omkara,* note on *Maya,* subtle body and gross body.

Ptd. with Bengali trs., Calcutta, 1891 ff.

KAKACANDI or KAKACANDESVARI or KAKACANDESVARI-MATA (or -TANTRA)

The work, containing about 700 stanzas, is named after Kaka-candesvari, an aspect of Sakti, to whom Siva is represented as revealing the text.

In the beginning, Siva (Bhairava) says that the Vedas are too old to bring about *Siddhi.* The goddess puts several questions to Siva.

Some of them are about the identity of the individual soul *(jiva),* cause *of* its bondage to matter, the doctrine of *karman* and rebirth. In reply, Siva says that *jiva* is *atman;* the bondage of *jiva* is caused by *karman* leading to nescience *(ajnana). Jiva* becomes subjected to *samsara* due to its ignorance of immortalisation *(dravyopaya).* Thereafter, the goddess enquires about the means of acquiring *Siddhis,* i.e. such miraculous powers as flying through the sky, attracting the love of divine damsels, remaining invisible to others. She also expresses the desire to know the secrets of the elixir *(rasayana)* which is the *sine qua non* for *Siddhi.*

Some of the matters, discussed in it, are:

the killing of mercury, transmutation of copper into gold *(Patala* II, 13-16,18-20), liquefying mica *(Patala* III, 29-30, etc.).

Ed. R.K. Sarma, Benares, 1929, under the title *Kakacandisvart-kalpatantra;* V. Vaidyaraja, Etawah, 1930, with Hindi trs. under the title *KakacandisvarT'tantra.*

KALI-TANTRA

An anonymous work of unknown date and provenance, belonging to *Kalikula.* It is in 21 chapters. It deals mainly with *Yoga, Yagangas,* salvation, *Brahma-jnana, Maya, Dharma,* the causes and cures of some diseases, six Tantric rites, *Madras,* means of purification like *dhauti,* etc., *Navagraha-mantra,* kinds of devotees, *Stavas* and *Kavacas.* As regards *Madras, 25* of them are mentioned; besides 5 kinds of *Dharana mudras* are named (ch. xiv). Great importance is attached to *Pranayama;* in this connexion, eight kinds of *Kumbhakas* are mentioned. *Asanas* are stated to be 84 in number; of them, 32 are mentioned as the best. Of them, 4 are regarded as the most important. The remaining 28 are named.

There is another shorter work of this title in 11 chapters. It is regarded as highly authoritative in matters relating to Kali and Her worship.

Ed. K.P. Vidyaratna, Calcutta, 1892.

Published, with Skt. gloss and Bengali trs., *Skt. Sahitya Parisad Ser.* 2, Calcutta, 1922. See C. Chakravarti, *IHQ,* I, p. 781.

Another text ptd. in *Saktapramoda,* Vehkatesvara Press, 1933, pp. 1-100. A *Kall-tantra,* with Hindi trs., pub. from Moradabad, 1902.

KALI-TATTVA (RAHASYA)

Attributed to Raghavabhatta who seems to be identical with the famous commentator of this name (q.v.) on the *Saradatilaka*. It contains over 2000 stanzas, divided into 21 chapters, and quotes the above commentary. The work deals, infer *alia*, with *Kaula* rituals (chs. vii, viii), *Kulacara* (xi), virgin-worship (xvi), etc. It has a commentary by Mathuranatha.

For MSS, see *NCC*, IV.74. Also see *Indian Culture*, V, pp. 213-214. On some verses, common to this work and the *Kularnava-tantra* (different from the published text of this title), see C. Chakravarti, *Tantras* etc., 1963, pp. 62,65 (fn. 27).

KALIVILASA-TANTRA

Believed by some to have originated in eastern India (vide N.N. Bhattacharya, *History ofTantric Religion*, p. 77). Written in 35 chapters, it deals mainly with the following matters:

> *Durga-puja*, from *Bodhana* (awakening) to *Visarjana* (immersion), three types of men, viz. of *Divya* (existed only in *Satya-* and *Treta-yugas), Vira* (only in *Treta* and *Dvapara)* and *Pasu-bhavas* (only in *Kali-yuga);* stress on sexual intercourse and drinking as means of Tantric *Sadhana*. It allows (X.20-21) a *Sakta* to take to adulterous sexual union provided the woman concerned is initiated, and the man does not continue it up to the stage of the emission of semen; such a practice has been stated to result in the acquisition of supernatural power. The devotee is exhorted to practise the upward motion of semen during sexual intercourse.

Other noteworthy matters, dealt with in it, are:

> rights and restrictions relating to Sudras, *Pasvacara* recommended for Kali Age, *Siva-mantras* for different castes, prohibition of *Purascarana, Homa, Athiseka* and *Tarpana* as also of meat-eating and drinking in Kali Age, means of attaining *Siddhi, Panca-tattvas* stated as suitable only in Ages preceding Kali, *Samoida* is allowed in this Age. Chapter XV deals with *Vasikarana;* it is interesting that the *mantra* in this connection is in mixed Assamese and Eastern Bengali dialect as spoken in or around Chittagong (now in Bangladesh) - a fact which hints at the east Indian provenance of the work. In Chapter XXII, some *mantras* are given in the reverse forms, e.g. *Om durge durge* is

read as *rgedu rgedu om.* Some space is devoted to *bijas* and *dhyanas.*

A curious feature of the work is discussion on Krsna and Radha. Chapters XXIII and XXIV state that Krsna was born to Devi who was Gauri turned dark when excited by passion. Devi tells Krsna that, by drinking water from her breasts, He, though *Nirguna,* has become *Saguna.* Chapter XXVIII states Radha as beloved of Krsna. It is further stated that Brahma, Visnu, Rudra, Isvara and Sadasiva are five kinds of light, and Krsna is the Lord above them. It then speaks of Radha's union with Krsna. The last chapter contains a dialogue between Kali and Krsna. The work appears to be an attempt at the fusion of Saktism and Vaisnavism, with an accent on the former.

It may be added that the Bengali songs of some Tantric devotees refer to the above fusion of the two sects. For example,

Kali hali ma rasvihari
natavar-vese vrndavane/

Ramprasad (c. 1720-81)

[Mother Kali, thou hast become Rasvihari (i.e. Krsna) in the guise of the master-dancer at Vrhdavana.]

Ai ye kali krsna siv-ram-sakal amar...elokesi / Ibid.

[That Kali of mine, with dishevelled hairs, is all, viz. Krsna, Siva, Rama.]

Haye elokesi-kare laye asi...
vrajapure asi vajaiya vansi.../

Kamalakanta (c. 1772-1821)

[Having dishevelled hairs, and holding a sword in hand, coming to Vrajapura (i.e. Vrhdavana) and playing the flute...]

Ptd. in *Tantric Texts Series,* Calcutta, 1917.

KALOTTARA-TANTRA (or -AGAMA)

A work of unknown authorship, date and provenance. Judging by the fact that it exists in three recensions, one of which is in 1300 stanzas, and that it is quoted by such celebrities as Abhinavagupta in *Tantraloka,* Madhava in *Sarva-darsana-samgraha,* Hemadri in *Danakhanda,* Vidyapati in *Gangavakyavali,* Raghunandana in *Malamasa-* and *Diksatattvas,* etc. the work appears to have been highly authoritative.

Represented in the form of a dialogue between Siva and Kartikeya, it belongs to the realm of Saiva ritual and the esoteric cult of Siva-Sakti. Among the subjects, dealt with in it, are a number of *vratas*, Yogic elements, *guru-sisya* relation, significance of *pranava*. The latter part of the work is concerned with cosmology, supernatural powers, magic and *mantras*.

See *Nepal Catalogue of MSS*, I, pp. lix, 9,96 f. It should be noted that a recension of 350 stanzas has been edited by N.R. Bhatt, Pondicherry, No. 61.

KALYARCANA-CANDRIKA (1801 Saka = 1879 A.D.)

By Nilakamala Lahidi. It deals with both the *Pramana* and *Prayoga* relating to Kali worship. The main topics are:

places and time suitable for worship, various kinds of *puja - nitya, naimittika, kamya, sattvika, rajasika, tamasika, manasi, antaryagatmika, bahya, siddha-pithas, bhavas, acaras*, various images and symbols of Kali, *purascarana, Kumari-puja, Siva-bali*, importance of *guru*, description of *Kundalini, Sat-cakra-bheda*, etc.

For his autobiography, see his name under Authors.

Ptd. Murshidabad, 1877-79 in Bengali script.

KAMADHENU-TANTRA

In 24 chapters, it deals mainly with the following:

significance of letters of the alphabet, animation of *mantras, japa*, 25 *tattvas*, Brahman and *Prakrti, dhyana* of Brahman, effect of *Siva-puja* on the occasion of *Ardhodaya-yoga* (a rare combination, in the month of Pausa or Magna, of new moon on Sunday, Sravana naksatra, etc.; regarded as a very auspicious time when devout people bathe in the Ganges).

Ptd. in *Sulabha-tantra-prakasa* (first 21 chapters only). See *Cat. of I.O. Ptd. Books*, 1938, p. 1236.

KAMAKALA-VILASA

By Punyanandanatha, also called Advaitananda, of Kashmir and teacher of Amrtanandanatha. It is in 55 verses. There are some commentaries of which that, called *Cidvalli*, by Natananandanatha is best known.

The main topics, discussed in it, are the following:

Adya Sakti, seed of all that is moving and non-moving; *Para Sakti* both seed and sprout as manifested union of Siva and Sakti; *Parasiva* reflected in mass of rays of the sun; *Mahabindu* appears on *Citta* wall illuminated by reflected rays; *Ahamkara* is *Cit;* Siva and Sakti respectively represented by two *Bindus,* white and red, are at the root of creation of word *(vac)* and meaning *(artha)* which sometimes united with, sometimes separated from each other; *Bindu,* identified with *Ahamkara,* is sun representing the union of above two *Bindus.*

Sun identified with *Kama* so called as it is desirable; *Kala* identified with two *Bindus* which are moon and fire; *Vidya* of *Kamakala* deals with *Cakras* of *Devi;* one, knowing it, is liberated and identified with *Maha-tripura-sundari.*

From the red *Bindu,* about to create, emanated sound, the *Nada-Brahman* sprout; sound gave rise to Ether, Air, Fire, Water, Earth and letters of alphabet; white *Bindu* also their source; universe, from minutest particle to Brahman, consists of these five *Vikrtis.*

As above two *Bindus* are inseparable, so *Vidya,* the indicator *(vedaka),* is identified with Devata, the indicated *(vedya).*

Discussion on the nature and evolution of *Para, Pasyanti, Madhyama* and *Vaikhari* - the first three unuttered gross letters stated to have produced *Vaikhari,* i.e. the 51 letters of the alphabet.

Devi Tripurasundari stated to reside in *Bindu-maya-cakra,* and seated in the lap of Kamesvara; her description - her three eyes are the sun, the moon and fire. *Sri-cakra* of eight triangles representing the eightfold subtle body of Devi.

Description of *Yoginis, Mudras, Siddhi,* etc.

Paramasiva, the Supreme One, in his *vimarsa* aspect, assumes the form of Kamesa. Siva, the *guru,* imparted the *Vidya* to his *Sakti, Kamesvari.* She, having purified the *gurus,* revealed the *Vidya* to them.

The work describes (verses 22, 26, 29, 30, 33) several *Yantras* (diagrams).

Ptd. (1) with commentary, *Cidvalli,* of Natanananda, in Telugu script, Bellary, 1913; (2) with Eng. trs. by A. Avalon, *Tantrik Texts,* X, 1922 (2nd ed., Madras, 1959); (3) with above commentary, *Kashmir Texts,* 12,1918; (4) with Telugu exposition, Cocanada, 1924; (5) with

Tamil comm. by N.S. **Iyer, Ma**dr**as,** 1942; (6) with Telugu comm., Madras, 1934.

KAMAKHYA-TANTRA

Main contents of its 12 chapters (also available in 9 and 15 chapters):

I Description of Kamakhya as *Yoni.*

II Kinds of harm to enemies possible by *Kamakhyamantra.*

HI Worship of Kamakhya, glorification of *Yoni.*

IV *Mantra, dhyana, lata-sadhana* relating to Kamakhya.

V Merits and defects of *Guru, Sisya.*

VI Rites to be performed with *Pancatattva.*

VII Application of *Kamakhya-mantra,* rite, involving use of urine, for the ruin of enemies.

VIII *Purnabhiseka.*

IX Liberation of four kinds, viz. *Salokya, Sayujya, Sarupya* and *Nirvana* attainable only by a *Kaula* devotee; philosophy and scriptures confuse people.

X Kamakhya identified as Sarvavidya, Adyasakti, Parasakti; She is giver of salvation; She is Daksina Kali; from her universe proceeds.

XI Description of Kamakhya-pitha; mention of a number of *Pithas.*

XII Description of *Kullukas* of *mantras, Kumari-puja,* worship of female Tantric devotees, called *Lata; Durga-puja* and modes of *Purascarana* connected with it; *Purascarana* prohibited for women and *Sudras* who are eligible for *Japa* and *puja;* ten kinds of *mantra-samskara* per month; *mantra-japa* relating to Dakini, Rakini, Lakini, Kakini, Sakini, Hakini - on failure of the preceding one, the succeeding one is recommended. In case of failure of even Hakini, one is to resort to the following, one after the other that fails - *Sattva-bija, Japa* of *varnas* or letters, *guru-bija;* description of the decline and degeneration of people in different Varsas included in *Jambu-dvipa.*

Ptd. in *Sulabha-tantra-prakasa,* 1886, in *Vividha-tantra-samgraha,* Calcutta, 1877-81.

KAMARATNA (variously called Kamatantra, Kamaratnakara or Siddha-dakini)

It contains 15 or 16 *Upadesas* (chapters); it seems to have existed in two versions, one longer, the other shorter. The number of stanzas varies from 800 to 1200, in some cases about 1900.

Ascribed, in different manuscripts, to different authors, e.g. Srinatha, Parvatiputra (or, Gauriputra), Nityanatha, Nagabhatta and Siddhanatha. Judging from its several editions, published in different places of India, and its translations into different regional languages, it can be taken to have been widely popular.

Besides the six Tantric acts, in which *Vasikarana* of woman figures prominently, it contains herbal recipes for the cure of various diseases, e.g. nocturnal blindness and other optical diseases, deafness, looseness of teeth, looseness of the breasts of a woman, failing health of a pregnant woman, barrenness, venereal diseases, etc. It also prescribes antidotes for snake-bite and for counteracting the effect of the poison of plants, etc. Among the prescribed drugs, there is aphrodisiac also.

Among the supernatural powers, it lays down the means of acquiring the ability to visualise hidden treasure, make oneself invisible to others. The means of making Yaksinis favourably disposed for grant of material goods are also there.

There is a Sanskrit commentary on the work (see *NCC*, III, p. 355).

Of the several editions of the work, the following may be mentioned:

(1) with Bengali trs., Calcutta, 1884; (2) with Marathi trs., Calcutta, 1904; (3) with Hindi trs., Lucknow, 1906; (4) with Hindi commentary, Bombay, 1920; (5) with Assamese trs., Shillong, 1928.

See IHQ, V, p. 390.

KAMIKAGAMA or KAMIKA-TANTRA

It belongs to the Siddhanta school of south Indian Saivism. Written in verse, it is in two parts, *Purvabhaga* and *Uttarabhaga*, the former containing 75 chapters.

Besides matters relating to rituals, it is concerned with details about Saiva temple-architecture, from the selection of site to the establishment of images.

It is referred to as one of the 28 Saivagamas in *Karanagama* and in *Siddhantasastra*. The *Mrgendratantra* is described as an epitome of the *Kamika* or *Kamikabheda*.

The *Kamikagama* is quoted, *inter alia,* by Hemadri (13th century A.D.) in his *Caturvarga-cintamani (Danakanda).* It is mentioned in the *Vamakesvari-mata (Kashmir Texts,* 66, p. 16) as one of the 64 Tantras.

Ed. (1) in two vols, with Tamil comm. and glossary, Madras, 1898-99; (2) in Grantha script, with Tamil explanation, Kumbhakonam, 1916; (3) Purvabhaga, with Tamil meaning and Uttarabhaga Text only, by M. Alagappa Mudaliar, Madras, 1908; (4)by K.S.Mudaliar.

For MSS referring to or quoting from it, see *NCC, III,* p. 363.

KAMYA-YANTRODDHARA

By Parivrajakacarya. It deals with the drawing of different *Yantras* or diagrams, used in Tantric rites.

It is a compilation from various sources.

For MS, see Hpr. III.53-4 Saka 1297 (= 1375 A.D.).

Also see C. Chakravarti, *The Tantras* etc.

KANKALAMALINI-TANTRA

The main topics dealt with in its five chapters are:

I Letters of alphabet called Brahman, Siva-Sakti and lords of world. Each letter given a name, e.g. *A* called *Vidyujjihva, K Krodhisa.* Meaning of term *Guru,* significance of *Om.*

II Description and worship of *Yonimudra;* mention of three main *Nadis;* description of six *Cakras;* rise of singing Kundalini to *Brahmarandhra* and returning to *Muladhara.*

HI *Guru-puja.*

IV *Mahakali-puja;* people exhorted to be kind to women; maltreatment of women stated to harm *Sadhana.*

V *Purascarana;* wearing of rosaries of bones and *Rudraksa;* worship of 36 letters of alphabet stated to make *Mulamantra* effective; great effect of *Kundalini-dhyana; Durga-puja.*

Ptd**.** see *10 Ptd. Books,* 1938, p. 1247.

KAULA-GAJA-MARDANA

By Kasinatha Bhatta. Its aim is to demolish the *Kaula* school of Tantra.

See MS NW. 220.

KAULA-JNANA-NIRNAYA

Attributed to Matsyendranatha.

Divided into 24 sections, it deals mainly with meaning of *Kula,* practices prescribed for a *Kaula,* the principle *Akulavira,* relation between *Siva-Sakti, Bindu, Nada, Kala, Moksa,* mode of worship, meditation, *Sahaja,* means of acquisition of powers by which one can kill others and enjoy long life, denunciation of contemporary Sastric rites and importance of *Yoga,* knowledge of *tirthas,* characteristics of Dakini and Yogini.

Kula is that condition in which the mind and the sight of the devotee coalesce, the senses lose their independence, the devotee's own power becomes one with *jiva,* and his sight merges into the visible objects. *Kula,* meaning the same as *Akula,* is identical with Sakti. Sakti merges into Siva, Siva into *Kriya* (action), *Kriya* into *Jnana* (knowledge) through *Iccha* (desire) which merges into supreme Siva (12/6, 7a). *Mukti* (liberation) can be achieved with the perfect knowledge of Siva. A liberated man can liberate others.

Ed. P.C. Bagchi, Calcutta, 1934.

KAULA VALI-NIRNAYA (or, -TANTRA)

Attributed to Jnanananda-giri Paramahamsa, it appears to have come down in two recensions, the longer and the shorter. The former contains 21 or 22 chapters *(ullasas)* and about 3,850 verses. The latter is in 9 chapters which cover the portion from ii.50 to xv of the former (as in Avalon's ed.).

According to some, the work dates back to the 16th century A.D.

Leaving aside the common Tantric topics, the noteworthy topics, dealt with in the work of the longer version of 22 chapters, are:

Chap. I : enumeration of more than 70 Tantras of which it is stated to be the quintessence, mention of the following *Kula-gurus* (named in the same order as in the text) - Prahladanandanatha, Sanakanandanatha, Kumaranandanatha,

Vasisthanandanatha, Krodhananda, Sukhananda, Jnanananda, Bodhananda (verses 92-93), salutation to *Kula* trees (viz. *Asoka, Kesara, Karnikara, Cuta, Tila, Nameru, Piyala, Sindhuvara, Kadamba, Marubaka, Campaka,* etc.; there is also an alternative list), prohibition of sleep under *Kula* trees and of causing harm to them, enumeration of numerous Tantras including Yamalas (verses 2-14).

Chap. II •* places suitable for worship of Devi:

Ekalinga (a place in which there is no *Siva-linga* excepting one, within the radius of five *Krosas* or about ten miles), funeral ground, empty house, crossing of four roads, root of a *Bel* tree, river bank, mountain -top, solitary place, temple, *bhugrha* (earthen house?), near an *Asvattha* tree, root of a *Vata* tree, house in a market, one's own house, a place beyond the sight of animals, *Mandapa* (a building consecrated to a deity) of a king, cave, etc.

Chap. III : emphasises the importance of *Antaryaga,* different forms of it.

Chaps. IV-V: *Pancatattvas* and their substitutes (v. 113-123). Only the fifth *tattva,* i.e. *maithuna* or sexual union with a woman, who may even be the wife of another man excepting a *Guru* and a *Sakta* of the *Vira* type, leads to the desired goal.

Chap. X : rules of conduct for a devotee. Among the condemned practices are theft of *Guru's* property, desire of sexual union with his wife, wasting time, slander, violence, rape, beating an offending woman even with flowers, sexual intercourse by day. Among commendable practices are service of *Guru,* respect and consideration for women, all women to be looked upon as manifestations of Great Mother (cf. *vidyah samastas tava devi bhedah, striyah samastah sakala jagatsu/ Candi,* xi.6). A woman of any age, even a girl, should be bidden adieu after salutation.

Chap. XIV : direction for *Savasadhana.*

Chap. XIX : signs of attainment of *Siddhi.*

Chap. XXII : method of making oneself invisible to others, *Savasadhana* mentioned again; description of *Avadhuta* and of his way of life -

vame rama ramana-kusala daksine panapatram/
madhye nyastam marica-sahitam sukarasyapi mamsam//
skandhe vina lalita-subhaga sad-gunanam prapancah/
Kaulo dharmah, etc.

One, following *Kulacara,* is endowed with many virtues; he has a beautiful lute on his shoulder, a woman skilled in sexual intercourse on his left, a goblet on his right, in the middle there is pork with pepper.

Some portions are similar in this work and the *Kularnava-tantra,* e.g. Kau 1.23-31 = Ku 1.7-18; Kau 9.79 f = Ku 7.42 f.

The following are some of the many Tantras quoted in this work:

Kuloddisa, Phetkari, Yogini, Tantraraja, Kubjika, Matsyasukta, etc.

About different versions of the work, see C. Chakravarti, *Indian Culture,* III, pp. 518-20.

Ed. R.M. Chattopadhyay in *Vividha-tantra-samgraha,* Calcutta, 1877-84; in A. Avalon, *Tantrik Texts,* XIV, 1928.

For a comparison of the contents of the longer and shorter versions, see *RASB* Catalogue, viii, p. XIX.

KAULOPANISAD

Anonymous Tantrik text in the aphoristic style. In 45 aphorisms, it deals with the following matters.

Knowledge as the only means of liberation, nature of liberation, nature of knowledge, sense-objects and their enjoyer, nature of God, Brahman, five fetters caused by false knowledge, birth, Atman, duty, non-duty, Sakti, position of Veda in Tantric *Sadhana, Guru,* sense of non-duality in a *Sadhaka,* duties up to *mantra-siddhi* including abstinence from intoxication, secrecy of worship, abjuration of talk with a person of *pasubhava,* defiance of all opponents of *Kauladharma.*

It teaches (Sutras 33-35) the devotee to be Sakta at heart, Saiva in behaviour and Vaisnava in society. It also inculcates (Sutra 38) tolerance towards the followers of other faiths. Sutra 40 forbids all

vratas and *niyamas; niyama* is stated not to be conducive to liberation. The purport of the last two *Sutras* is that liberation can be attained by looking upon all like one's ownself.

It has a commentary by Bhaskararaya or Bhasuranandanatha.

Ptd., with above commentary, in *Tantrik Texts* (A. Avalon), XI, London, 1922.

KRAMADIPIKA

By Kesava Kasmirin, it is in eight chapters *(Patalas),* and deals with the worship of Vaisnava deities. At the outset it is stated to deal with the *Yajnavidhi* (rules of Yajna or worship) of Sarngapani (Krsna). The last chapter contains rules for bringing others under control.

It has several *commentaries, viz.* by Govinda Bhattacarya Vidyavinoda, Kesava Bhatta Gosvamin, Govinda Sarman (son of Jagannatha), Nityaprajna, Bhairava Tripathin, Madhavacarya, Hari, etc.

Ptd., with commentary of Govindabhatta, Benares, 1917.

KRIYODDISA-TANTRA

It contains 22 chapters *(patalas).* It deals with conventional Tantric topics, particularly the six acts with emphasis on *Vasikarana.* As a means of averting dangers, the worship of the Atharvavedic Krtyadevi is prescribed. We meet with another uncommon goddess, Hrllekha. Chapter XVI mentions, *inter alia,* the *Sadhanas,* called Bhutini, Adyavibhusini, Simhini, Hamsini, Nati, Ceti, Kamesvari, Kumari, Sundari, and Yaksa. Chapter XX deals with *Yantras,* designed to cause different kinds of material welfare, e.g. birth of a son, release from captivity, removal of fear from Pakinis, etc. The last chapter concludes with a poetical description of the deity, called Mahgalacandi, an aspect of Durga, well-known in Bengali *Mangala-kavyas.*

Ed., in 21 chapters, by L.M. Sarma, Bombay, V.S. 1981 (=1924); 3rd rev. ed. by B.P. Misra, 1967.

KUBJIKA-MATA-TANTRA

It appears to have derived the title from a Sakta sect in which the worship of the Great Goddess, in her aspect as Kubjika (the Curved One, according to some, the Hump-backed One by others), prevailed. The work exists in more versions than one. The basic version is stated to contain about 3,500 verses (2,400, according to some).

Its date is controversial; it is, however, regarded as one of the oldest Tantras. A manuscript *(Nepal,* I, p. 54) was copied about 1080 A.D. Some think that a manuscript in Gupta script exists; but others do not think so. That it was regarded as highly authoritative is indicated by the fact that Abhinavagupta (l0th-llth cent.) cited it.

The above version consists of 25 chapters. The main topics are set forth below:

Chaps. I, II	:	origin of Malini, a secret female sequence of letters of the alphabet, appearance of God as the usual male arrangement of letters; hassle between the god and goddess about their relative superiority. Devi's visit to many *Pithas* to establish Her worship.
Chap. VI	:	discussion on the most important *Mudras;* nature of *Sakti.*
Chap. VII onwards	:	*mantras* and manifestations of Kubjika. The principal *mantra,* called *Samaya-mantra,* consisting of 32 syllables, stated to have six limbs, six Dutis presiding over them; description of Svacchanda-god of the third Anga, his *mantra.*
Chap. X	:	connection of above six limbs with Six Ways *(Sadadhvan);* earliest *Kula* tradition about names of the six sons of Macchanda.
Chaps. XI-XIV	:	six *Cakras* within the body.
Chaps. XV-XIX	:	detailed treatment of four planes of meditation, viz. *Pinda* (mass), *Pada* (status), *Rupa* (form), *Rupatita* (One beyond form) which are identified respectively with the principal *Pithas, viz.* Oddiyana, Jalandhara, Purnagiri and Kamarupa, and imagined to be in the four centres of the body in *Yoga.*
Chap. XX onwards	:	deal with 'continents' and 'holy places' within the body of the advanced *Sadhaka.*

Chaps. XXIII-XXV : insight into the nature of time, Yogic means of the passage of the soul out of the body *(utkranti)*, secret gods of the alphabet, worship of the group of deities, called *Kulastaka* (eight *Kula* goddesses, viz. Seven Mothers and Mahalaksmi) around Kubjika in the centre, eight *Ksetras* or mystical abodes of the Yogin, etc.

Besides the MS, referred to earlier, there is another noteworthy MS - RASB, No. 4733. A critical edition by J.A. Schoterman is reported to be under preparation (see J. Gonda (ed.), *HIL*, Vol. II, Fasc. 2, p. 53, fn. 83).

KUBJIKA-TANTRA

Different from the *Kubjika-mata-tantra*

Comprising nine chapters, it deals with the common Tantric matters. Some topics are, however, noteworthy.

Chap. I : describes *Brhadyoni* (Supreme Sakti) and the *Pitrs*. Krsna is identified with Krsna (Kali). The significance of the names of *Mahavidyas* is laid down.

Chaps. IV & V: the importance of *Kumari-puja* has been stressed. Girls of the age from eight to thirteen should be worshipped as *Kulajas*. Those of the age from ten to sixteen should be looked upon as goddesses. Girls of the age from six to nine are believed to give the devotee whatever he wishes.

Chap. VI : describes *Yoni-mudra*, i.e. the union of *Kundalini*, rising from *Muladhara* through *Cakras*, with *Sahasrara* lotus in the head.

Chap. VII : *Kula* women are of great importance. Such a woman, of any age, even if she is a prostitute, must be saluted.

Chap. VIII : deals, *inter alia*, with *Sava-sadhana*. For this purpose, the corpse of a Brahmana or Yavana male is to be selected.

[N.B. The term Yavana may denote here the following classes of people: Greek, Ionian, any foreigner, a barbarian, etc. In modern times, it stands for a Muslim or a Christian.]

MSRASB,VII,A.5806.

KULACUDAMANI (TANTRA)

Literally means 'the crest-jewel of *Kula* or *Kulacara'*. Belonging to the *Nigama* type, in which Devi answers questions by Siva, it is included among the revealed works which are the chief among those dealing with the worship of Sakti. It is one of the 64 Tantras, mentioned by Laksmidhara in his commentary on the *Saundaryalahari* (Mysore ed., p. 81) and in *Vamakesvari-mata (Kashmir Texts,* 66, p. 17), it appears as No. 53 in the list in the *Nityasodasikarnava.* According to Sarvananda (15th century - middle), in his *Sarvollasa,* it belongs to *Todala-tantra (RASB,* VIII, A. 6204). That it wielded great authority is proved by reference to it in many Tantras. It refers to *BhairaviTantra* which is known mainly from quotations made from it.

The text, as printed, contains 430 stanzas, divided into seven chapters. Chapter one mentions 64 *Kula-sundaris,* e.g. *Tripura, Kalika,* etc.; they are stated to be innumerable. There is a list of 64 traditional Tantras. There is, however, divergence between this list and that contained in the aforesaid *Vamakesvara Tantra* (see Intro to *Kulacudamani).* To the inquiry of Bhairava as to why, despite His knowledge of *Kulasundaris,* doctrines and Tantras, He does not enjoy bliss *(ananda),* Bhairavi replies that, though the Supreme *Kula,* he cannot do so due to the influence of *Maya.*

At this juncture, the chapter can be divided into three sections as follows:

1. Verses 16-17 - refer to the primordial state when Devi, as Prakrti, is hidden in *Cidananda;* in it, there is neither creation, nor preservation, nor destruction. There are no deities, not even Brahma, Hari and Sambhu. This state is free from attachment, suffering and liberation. Piety, theism, atheism, *Japa, Guru* and *Sisya* are all non-existent.
2. Verses 17-24 - in this state, Devi, enveloped in Maya, becomes eager *(unmukhi)* to create. In ecstasy, due to Her union with the Supreme *Akula,* She becomes *Vikarini; Vikaras* or *Tattvas* arise in *Mulaprakrti.* In such a state, Brahma, Hari and Sambhu appear; with them emerge the words and the

elements *(pancabhuta)* constituting them. With the differentiation of Siva and Sakti, *Gunas (viz. Sattva, Rajas* and *Tamas)* start operating. Creation takes place and then dissolves.

3. Verses 24-26 - contain the lesson that all scriptures and rituals become unnecessary when Devi is recognised.

(This idea irresistibly reminds one of the following verse of the *Bhagavadgita:*

yavanartha udapane sarvatah samplutodake/
tavan sarvasya vedanga brahmanasya vijanatah//

To a Brahmana, who has known the Reality, all the Vedas are as useless as a well when all sides are flooded.)

Devi says that She manifests Herself as a woman *(Sakti)* to know Bhairava who is united with Her. But, even when **all** is said, Her *Tattva* remains unknown.

The other important topics, dealt with in the work, are: use of one's wife or any other woman by a *Sadhaka* as his Sakti, indispensability of Sakti for success in *Kulamantras,* maintenance and worship of Saktis, who may be eight, as eight *Matrkas,* nocturnal performance of such rites, worship of creatures and objects sacred for a *Kaula, Pithapuja,* worship of Daksinakali for controlling demons and humans, *Vetala-siddhi* (ability to go anywhere and everywhere by means of *Sava-sadhana,* worship of Durga, the extirpator of the buffalo-demon, declaration of Siva-Sakti as ubiquitous and underlying the entire creation.

There is a commentary on it, by SadaSiva Sukla.

Ptd. *Tantrik Texts,* IV, London, Calcutta, 1915; 2nd ed., Ganesh and Co., Madras, 1956.

KULA-MULAVATARA

Ascribed to Samkara of Bengal.

It is known only from quotations or references in later works. The fact that it is referred to in such authoritative works as the *Tara-bhakti-sudharnava* of Narasimha, *Nityotsava-nibandha* of Umanandanatha, *Pranatosini,* etc. indicates the high esteem in which it was held.

An *Ajapa-japa-krama,* a part of this work, exists (RASB, VIII. B. 6520).

See *C.K. Raja Pres. Vol.,* p. 370; *Adyar Library Bulletin,* VI, 1942, p. 205.

For details about the references to this work, see *NCC,* IV, **p.** 239.

KULANANDA-TANTRA (or -SAMHITA)

Belonging to the Matsyendranatha school, it contains 60 stanzas dealing with the attainment of *Siddhis* by meditating on the power-centres within the body. The MS, on which Bagchi has based his ed., dates back to the 14th or 15th cent. A.D.

The work is mentioned in the *Agama-tattva-vilasa* (q.v.) of Raghunatha Tarkavagisa.

Ed. P.C. Bagchi, in the ed. mentioned under *Akulavira-tantra.*

KULARNAVA-TANTRA (sometimes also called KULARNAVA-RAHASYA)

From the work itself we learn that it belongs to *Urdhvamnaya,* and the present text represents only the fifth *Khanda* (called *moksapada* or *-vada)* of the original work, stated to have comprised 1,25,000 stanzas. It should be noted that many of the passages, cited as from the *Kularnava* in works like the *Kaulavali* of Jnanananda, are not traceable in the present text - a fact which tends to indicate that it is not the complete form of the work. A further index to its importance and popularity is that at least two dozen portions from it have been found separately in manuscripts. A commentary on the work also exists.

The printed text contains about 2060 verses, divided into 17 chapters *(ullasas),* and is supposed by P.V. Kane to have been composed before 1000 A.D.

Judging by quotations from it in many works, it seems to have been held in high esteem. It appears to be the foremost Tantra of the *Kaula* sect.

It is not a Tantra of the run-of-the-mill type, as we shall see from a broad resume of its contents.

Chap. I : worldly life is beset with evils resulting from the people. Liberation cannot be attained merely by

austerities, external rites and study of many scriptures without realisation. One, desiring the path to liberation, should acquire true knowledge and abjure idle talk. A cause of bondage is egoism the effacement of which leads to liberation.

Chap. II : glorification of *Kuladharma* which prescribes *Yoga* without denying *bhoga,* and which is possible by *Kaula* knowledge attainable by one with a pure mind and controlled senses. The *dharma* is declared to be based on the Veda. The journey through the path of *Kula* is more perilous than walking on a sword-edge, holding on to a tiger's neck and seizing a serpent. A devotee of the *Pasu* type should shun this path. The work sounds a warning that the goal cannot be reached merely by the enjoyment of *Makaras.*

Chap. III : identifies *Para-prasada-mantra* with *Hamsa,* the Cosmic Breath pervading the world. *Urdhvamnaya* can be learnt not by the study of scriptures, but from the masters.

Chap. IV : shows how difficult the path is for a *Kaula* devotee.

Chap. V : usefulness of wine, Brahmanas also are allowed to drink it (verse 90). Arbitrary drinking is condemned.

Verses 107-112 lay down the esoteric significance of the *Makaras* in the following way:

To drink wine means tasting the nectar oozing from the lotus within the head when *Kundalini-sakti* is united with the moon in the form of consciousness *(cit,* Siva) on reaching *Sahasrara* in *brahmarandhra.*

Eating meat means merging the mind of the devotee in the Supreme Reality after he cuts the animal (i.e. ego) within himself with the sword of knowledge.

The devotee-Yogin becomes a fish-eater when, controlling the senses by his mind, concentrates them on the Self.

Maithuna means the devotee being thoroughly filled with the bliss resulting from the union of the highest *Sakti* with the Self.

The metaphysical significance of *Mudra* is the Sakti that is roused.

The work teaches how an aspirant can rise from the realm of enjoyment to the exalted state of liberation.

Chap. VI : characteristics of the worshipper, worship, etc.

Chap. VII : eight kinds of Kula-Sakti enumerated, 36 *Saiva Tattvas*, instead of 24 *Samkhya Tattvas* referred to, v. 96 denounces excessive drinking as *pasu-pana* (brutal drinking). It is curious that verse 128 recommends drinking till one becomes unconscious. Verse 102 recommends *divyapana* which probably means the drinking of wine offered to a deity.

Chap. VIII : deals with *Cakras.*

Chap. IX : devoted to *Yoga*, recognises Vedantic monism. Verse 88 defines a *Kaulika.*

Chap. X : worship on special days.

Chap. XI : rules of *Kulacara.* Qualifications of *Guru* and *Sisya.* The eight bonds, tying a *Pasu* type of man, are: *ghrna* (hatred), *samka* (apprehension), *bhaya* (fear), *lajja* (shame), *jugupsa* (aversion), *kula* (family), *sila* (conduct), *jati* (caste).

Chap.XVII : gives the meanings of some words like *diksa, mudra, yantra, madya, sura, mamsa, guru, acarya, desika*, etc.

Some of the noteworthy features of the work are the following.

Women have been accorded a very honourable position. A woman, though committing faults, should not be beaten even with a flower. One should speak only of her virtues (xi.64-65). Warning against hypocritical *gurus* (imparting *diksa* out of avarice (xiii.128). Of all kinds of devotees, *Kaula* has been declared as the best; he knows the secret of both *Kula* (Supreme Sakti) and *Akula* (Parama Siva).

According to P.V. Kane, this Tantra was composed before 1000 A.D.

Of several editions, the most well-known is the one in *Tantrik Texts,* V, Calcutta and London, 1917. For various details about the work, see G. Carlstedt, *Studies in Kularnava-tantra,* Upsala, 1974.

For a different text of the same title, in 12 chapters, see C. Chakravarti in *Samskrta Sahitya Parisat Patrika,* XIV, pp. 269-274, Calcutta and in *ABORI,* XIII, pp. 208-11.

KUMARA (KAUMARA or BALA) -TANTRA

Attributed to Ravana (obviously the formidable foe of Rama in the *Ramayana)* or to his son (in some works), it contains twelve chapters. It may be characterised as a medico-tantric work. The work deals with paediatrics. Children's diseases are supposed to be caused by certain evil female spirits for the appeasement of which some rites are prescribed.

The text occurs in Cakrapani's (11th century A.D.) *Cikitsa-sara-samgraha.* Aresume of this Tantra is found in Trimalla's *Yogatarangini* (ch. LXVIL Bombay ed., 1888).

The *Kumara-tantra* prescribes herbal remedies of various child-diseases, besides recipes for the general health and growth of children. Among the ailments of children, mentioned in it, are: swelling of the navel, *jvaratisara* (diarrhoea with fever), ulceration in the mouth, post-teething troubles, excessive thirst, *atisara* (dysentery), *chardi* (vomiting), hiccup, etc.

This work deals, in extenso, with the symptoms of *Balagraha* (any demon or unfavourable planet teasing or injuring children). It also prescribes remedies including the recital of incantations and magic formulae. An interesting remedy for fever is fumigation over the body of the child with the smoke of the following burnt things: snake-slough, garlic, ghee, faeces of a cat, goat-hairs, honey and certain herbs including Vaca *(Acarus calamus).*

Ed. (1) Calcutta, 1872; (2) in Grantha script, Madras, 1904; (3) with Hindi comm., Bombay, 1911; (4) with Telugu notes, Madras, 1917; (5) J. Filliozat, *JA,* 1935, CCXXVI, pp. 1-66, with French trs.; (6) J. Filliozat, La Kumaratantra de Ravana, text with other parallel Indian texts including Tamil and parallel texts in Tibetan, Chinese, Cambodian and Arabic, and a detailed study, *Cahiers de la Soc. Asiatique, TV,* Paris, 1937. For further information, see NCC, IV, p. 203.

KUMARI-TANTRA

An anonymous Tantra comprising about 300 stanzas divided into nine chapters *(Patalas)* the main contents of which are given below:

(i) Glorification of *mantras;*

(ii) Mental worship;

(iii) Diagram, called *Kalika-yantra,* and external worship;

(iv) Materials for worship of Kali. Among animals, to be sacrificed, are sheep, buffalo, hare, porcupine, boar, deer; human sacrifice declared best;

(v) *Pumscarana.* Prescribed for *Devtpuja* is blood of a human being, sheep, buffalo, mouse and cat. *Mantras* are to be recited while looking at a naked *Kaula* wife of another person. Sexual union with a woman indispensable. *Kula-sadhana* is stated to be the best of all *sadhanas;*

(vi) *Kulacara* is described. Sexual intercourse with any of the following women is recommended: actress, Kapalika woman, prostitute, washerwoman, barber woman, Brahmin woman, Sudra woman, cowherdess, a woman of the garland-maker class;

(vii) Places suitable for worship: Kamarupa, Purnasaila, Vindhya, Uddiyana, Varanasi, Lauhitya (Brahmaputra), Karatoya (river), Prayaga, Brahmavarta.

If it is not possible to go to these places, worship can be performed in *lata-grha* which may mean creeper-bower or the house of a woman designated as *Lata* (see Glossary) in Tantra, on a sword, trident, bow, knife, chowrie, fan, canopy (i.e. a place under a canopy), flag, a place lighted with lamps and surrounded by beautiful women including prostitutes. Both in this a *Patala* vi, worship of goddess is recommended in a cemetery; in this chapter, worship of Kali in a cemetery is declared to be more effective than worship even in a *Pitha* (see Glossary).

(viii) Description of *KaulaAcara.*

(ix) Discussion on Kali. Of all forms of Kali, *Smasana-Kali* stated to be the best.

The work appears to have a commentary by Sukla Mathuranatha, and to be quoted, *inter alia,* by Krsnananda in

Tantrasara, by Ramatosana in his *Pranatosini,* by Raghunatha Tarkavagisa in his *Agama-tattva-vilasa.*

The text is called Purvabhaga in some MSS.

The KT is mentioned as No. 6 in the list of Tantras in the *Agama-tattva-vilasa.*

There are at least three other Tantras of this title (see *NCC,* IV, p. 225). One text ptd. in *Saktapramoda.* Compiled by Devanandasimha, 1890,1893; Vehkatesvara Press, Bombay, 1932.

LAKSMI-TANTRA

It is an anonymous metrical work in 57 chapters; the 56th one is, however, lost. In the chapter-colophons, it is described as *Pancaratra-sara.* This Tantra, though betraying a *Sakta* overtone, is a must for the study of Tannic Vaisnavism. Laksmi has been represented as Visnu's *Sakti.*

It is supposed by some to date back to sometime between the 9th century and the 11th or 12th.

It deserves notice that the work mentions *Vamacara sadhana* in which a woman is required as the partner of a devotee.

Leaving aside the mythical and traditional Tannic matters, discussed in it, we shall highlight the main contents:

description of the nature of the six gunas, viz. *Jnana, Iccha, Sakti, Bala, Bharana* and *Virya* (chap. 2); description of Vasudeva and other *Vyuhas,* emergence of Mahamaya and Mahavidya from Mahalaksmi (4), creation of *Pradhana, Kola, Hiranyagarbha, Mahat, Ahamkara, Panca-tanmatras, Pancabhutas,* senses; also creation of Manu, Manava, etc. (5); great *Vyuhas* of Narayana associated with *Sakti,* Laksmi incarnated according to various *qunas* (8); incarnations of Mahalaksmi as Mahisamardini, Durga, etc. (9); nature of the Supreme, determination of stages of *Susupti, Svapna, Jagrat* (10); *Vyuhas* and necessity of their *Avataras* (11); discussion on goddess's Saktis like *Tirobhava* (12); *Laksmi-svarupa-prakasa* (14); *Karma-samkhya-yoga, Sarva-samnyasa* as means of salvation, *Prakrti-tattva* (15); assumption, by Sabda Brahman, of the forms of *Nada, Bindu, Madhyama* and *Vaikhari* (18); *Varnotpatti* or description of the letters of the alphabet (19); classification of *mantras* as *Uttama, Madhyama* and *Adhama* (22); discussion on Tara and *Tara-mantra* (24); *Antaryaga* (36); summary of *Laksmi-tantra* (51); nature of *Para, Pasyanti,* etc. *(57).*

Another recension of the work appears to comprise 49 chapters (vide N.N. Bhattacharya, *History of the Tantric Religion,* p. 48).

Ed., with Hindi commentary of C.L. Gautam, Varanasi, Eng. trs., with notes, by S. Gupta, Leiden, 1972.

MAHA-CINA-CARA-TANTRA or KRAMA (also called CINACARA-TANTRA, MAHACINA-KRAMACARA, ACARASARA-TANTRA)

It contains five or six (according to some, seven) chapters, and is named *Maha-cina-cara-sara-tantra* in the colophon.

It should be noted that chapter 9 of a version of the *Nila-tantra* is named *Maha-cina-krama* which is also the subject-matter of chapter 6 of the *Tararahasya (vrttika)* of Samkara Agamacarya of Bengal.

The important topics discussed are as follows.

It is stated in chapter ii that Vasistha, having gone to Mahacina, saw young Buddha drunk and surrounded by a thousand girls. Then the sage thought, "What is this done by Visnu incarnated as Buddha? It is unbecoming of Him?" An aerial voice declared that it was *Cinacara* befitting a worshipper of Goddess. Thereupon, the Buddha narrated this *Acara* the main features of which are: mental worship, worship of women who should not be maligned or beaten, merit accruing from *Sava-sadhana,* worship by a devotee who is naked.

Chap, iii : of wine and woman, as means of devotion, the latter is superior, because she is the abode of all gods. Worship of Devi in *Yoni-pitha* (i.e. Kamakhya in Assam) best means of pleasing Her. Mode (including some vulgarities) of worship of a woman. Women suitable for worship: *Kapalika* woman, prostitute, washerwoman, woman of the barber class, woman of cowherd class. Brahmana woman, Sudra woman, accomplished woman of any caste. Sexual union with a woman prohibited except at the time of worship. Also condemned is drinking wine except on such an occasion.

Chap, iv : characteristics of good meat, rules about preparation of *Kula-substance* (i.e. Pancatattva).

Chap, v : ethical rules to be followed: avoidance of sight on an ill-dressed woman, non-enjoyment of a woman who is not to be enjoyed, etc. Though generally drinking wine and enjoyment of others' wives are regarded as unethical, yet these practices are allowed for Tantric worship according to *Cinacara.* [Note: China was called Mahacina in medieval times.]

Ptd. in *Vividha-tantra-samgraha* in 5 chaps.

MAHANIRVANA-TANTRA

An anonymous Sakta Tantra. Believed by some to have been written by Hariharanandanatha, preceptor of Raja Rammohan Ray (1772?-1833 A.D.). It is in fourteen chapters *(Ullasas)* the main contents of which are given below:

I. Liberation, II. Meditation on Brahman, III. Supreme Brahman, IV. Meditation on Supreme Prakrti, V. *Mantroddhara,* purification of *Tattvas,* VI. *Sricakra, Homacakra,* VII. Description of hymns, protective spells and *Kula* principles, VIII. Duties of castes and stages of life, IX. Rules regarding *Kusandika* and ten sacraments, X. *Vradhisraddha* and other obsequial rites, *Purnabhiseka,* XL Expiation of sin causing harm to one's ownself and others, XII. Secular law, XIII. Matters relating to *Vastu, Grahayaga,* consecration of tanks, etc., temples, gifts and consecration of all gods, XIV Establishment of *Siva-lingas,* four kinds of *Avadhutas* (see Glossary).

Some important matters, contained in the work, are as follows:

1) Sakti is the Supreme Prakrti of Brahman, and, at the same time, is everything from the *Mahattattva* to the atom.
2) *Tattvas* of Samkhya, e.g. Prakrti, Mahat, etc. and Vedic *mantras* have been incorporated.
3) *Pancatattvas,* i.e. *Madya, Mamsa,* etc. are allowed only to the circle *(Cakra)* of the initiated (for details, see text vi.l ff.
4) Warning against abuse of the *Pancatattvas.* Women should only smell wine. A devotee should enjoy only his own wife, and never that of another. Alternatives to *Pancatattvas* are prescribed for those who are unable to control their senses, e.g. sweet substances like milk, honey as substitutes for wine.

5) *Kaula* mode of devotion declared best.
6) Ethical principles very much the same as those prescribed in Smrtis. Besides four castes, a *Samanya* caste is recognised; it was supposed to originate from the intermixture of castes. Of four stages of life, only *garhasthya* (householdership) and *bhaiksuka* (asceticism) are stated to be suitable in Kali Age.
7) Of the eight forms of marriage, prescribed in *Smrti,* only *Brahma* appears to be recognised. Besides, a particular kind of marriage, called *Saiva Vivaha* (see Glossary), is prescribed for *Saktas.*
8) It ordains *(Ullasa* viii) that one's daughter also should be brought up and *educated* carefully.
9) Esoteric assemblies of Tannic devotees, called *Bhairava-cakra* and *Tattva-cakra,* described in vii.154-176 and vii.203 ff respectively. These have been described in the introduction to this work.

Published by Adi Brahma Samaj, Calcutta, 1876; with commentary of H. Bharati and ed. Woodroffe, Madras, 1953 (3rd ed.), with comm. and Bengali trs., M. Bhattacharya, Prose Eng. trs. by M.N. Datta, Calcutta, 1900.

MALINIVIJAYOTTARA TANTRA[1]

From the introductory portion, it appears to be an abridged version of a voluminous work. According to Jayaratha, in his commentary on the *Tantraloka* (Vol. I, p. 35 of No. xxix of Kashmir Series of Texts, verse 17), the *Malinivijayottara* is so called as, owing to the glory of Malini (i.e. the series of letters of the alphabet), it occupies a pre-eminent place among the schools of Saiva Tantra to all of which it is superior. The work, belonging to the Agama class, is of unknown authorship and date. Abhinavagupta, in his *Tantraloka,* holds that the *Malinivijaya* is the essence of the Trika system (of Kashmir) which itself is the quintessence of the different teachings of the Lord, laid down in different schools of Tantra.

The *Maliniviyayottara* is in 23 chapters *(Adhikaras)* with a total number of 1,267 verses. The main contents of the work, particularly its distinguishing features, are briefly set forth here.

1. For a detailed account, see S.C. Banerji, *A Brief History of Tantra Literature,* p. 386 ff.

The objects of knowledge are twofold: 1. Acceptable - Siva, Sakti, Vidyesa, Mantra, Mantresvara and *Jivas; 2*. Avoidable - impurity, actions, *Maya,* the entire world as the creation of *Maya*.

In the spheres of both matter and soul, success depends on the correct discrimination between the acceptable and the avoidable.

Sakta is the stage that can be attained by contemplating on the object of meditation along with speech. *Sambhava* is the stage that can be attained by deep and penetrating spiritual insight; in it there is absolute absence of concentration on any particular object.

The kinds of inspiration, dealt with in the work, can be explained in the light of the five states, called *jagrat* (waking), *svapna* (dream), *susupti* (deep dreamless slumber), *turya (mantramahesa)* and *turyatita* (beyond the fourth state: *Sivasakti).* These five states are synonymous respectively with *Pindastha = Sarvatobhadra, Padastha = Vyapti, Rupastha = Mahavyapti, Pracaya = Rupatita* and *Mahapracaya*.

The transcendental Self has three manifestations, viz. average self, energy and Siva. These three make the triad of fundamentals forming the principal theme of the *Trika* philosophy of Kashmir.

The usual order of the alphabet, from *A* to *Ksa,* is called *Purvamalini,* popularly called *Matrka* or *Siddha. Sakti* appears as *Purvamalini* representing the entire gamut of the alphabet. Aghora is urged by Paramesvara to act. In deference to His desire, Aghora vitiates *Maya* from which proceed the letters of the alphabet; these are the source of knowledge in general.

Sakti has endless forms. Of them, the chief are *Apara* or *Ghoratari, Parapara* or *Ghora* and *Para* or *Aghora. Apara* prods *jivas* in their downward march by causing them to be attached to the objects of sense. *Parapara* hinders the progress of jivas towards the goal of their life, and attaches them to the mixed fruit of pain and pleasure. *Para* guides *jivas* to the attainment of the *summum bonum*, i.e. Sivahood.

Yoga, according to the work, means union of the individual soul and the universal soul. Like *Jnana* (true knowledge) *Yoga* leads to the attainment of the goal of life. The *Yogin* has to pass through four stages. He is (i) *Samprapta* when he has received initiation through successive teachers, and lives upto it; (ii) *Ghatamana* when he repeatedly restrains his mind, withdraws it from external objects,

2. For details, see M. Kaul's introduction to *Malimvijayottam Tantra,* p. xxi.

and concentrates on the truth; (iii) *Siddha* when, by ceaseless effort, he succeeds in disciplining the mind which is concentrated exclusively on the truth; (iv) *Siddhatama* when he is entirely identified with the highest principle, loses his own individuality in utter disregard of the condition in which he is placed. It is in this stage that the *yogin* becomes capable of rescuing humanity, sunk in the morass of depression.

This work, while emphasising the value of the practice of *mudras*, names the following *mudras:* (i) Amrta, (ii) Ahkusa, (iii) Avaha, (iv) Cakra, (v) Damstra, (vi) Danda, (vii) Dravyata, (viii) Ghanta, (ix) Hala, (x) Kapala, (xi) Karala, (xii) Khagesvari, (xiii) Khatvahga, (xiv) Mahamudra, (xv) Mahapreta, (xvi) Mahodaya, (xvii) Nati, (xviii) Padma, (xix) Pasa, (xx) Rodha, (xxi) Sakti, (xxii) Sthapani, (xxiii) Trisikha-mudgara, (xxiv) Trisula, (xxv) Vajra, (xxvi) Yogamudra.

Besides providing for external worship, this work gives details of *antaryaga* (mental worship).

Nirvana means the unity of the *Guru, Sisya* and the world. The *Guru* will bring the *jiva* of his disciple into his own self. Then, the preceptor will awaken the *Kundalini* in him, and cause its ascent penetrating the *Cakras* and resting in *Brahmarandhra.* The disciple, thus united with the Supreme Reality, finds himself free from his bondage to *Maya.* As a result, he is never reborn, and never becomes a *Pasu.*

There is a *Malinivijayottara-vartika* by Abhinavagupta.

Malimvijayottara-tantra, ed. M.S. Kaul, Delhi, 1984.

Malinivijayottara-vartika, ed. M.S. Kaul, 1911.

MANTRAMAHODADHI

A Tantric work, attributed to Mahidhara, in twenty-five sections *(arangas).* It consists of *mantras* of different deities.

Ptd., with elaborate introduction, author's commentary, *Nauka,* Delhi, 1981. Text with Eng. trs., by R.K. Rai, two vols., Trs., with Hindi comm., by S. Chaturvedi, Varanasi, 1981.

MATANGA-PARAMESVARAGAMA

An *Upagama* of the Paramesvara, the 26th of the 28 Agamas of Saiva Siddhanta school. It is in four sections *(padas), viz. Vidya, Kriya, Yoga* and *Carya.* Of these, the *Vidya* section is the longest, containing 1,537

stanzas, divided into 26 chapters *(Patalas)* in the printed edition. It has a commentary by Ramakantha, son of Narayanakantha. The contents of this section are briefly indicated below.

I	Mythical origin of the Sastra.
II	Uddesa-prakarana. Matters discussed are: *Karman* as bond, nature of *bhoga,* special feature of *mukti,* propounded in it.
HI	Examination of *Tattva, Laya* and *Bhoga,* discussion on *Pati, Santi, Vidya, Pratistha, Nivrtti,* etc.
IV, V	*Adhikara-tattva-prakarana, Sakti-vicara.* Description of five *Saktis* of Bhagavat, nature of *Saktipata.*
VI	Pum-pasesvara-prakarana. Refutation of *Siinyavada, Niralambana-vadi-mata,* confirmation of *Satkaryavada,* determination *of Pasas.*
VII	Vidya-tattva-prakarana. *Para* and *Apara vidyas.*
VIII	Maya-tattva-prakarana.
DC	Kala-tattva-prakarana. Solution of problems about *Maya,* discussion on *Kala.*
X	Vidya-tattva-prakarana. Much the same as VI above, origin of *Vidya* from *Kala-tattva.*
XI	Raga-tattva-prakarana. *Raga* here means attachment which is the cause of happiness or sorrow, happiness resulting from attainment of *Parameswara-pada, Karman* as means to cessation of *raga.*
XII	Kala-tattva-prakarana. Three kinds of *Kala,* refutation of Nyaya doctrine, *Kala* as the driving force, *Kala anitya* and *asarvagata,* refutation of Mandana Misra's view.
XIII	Niyati-tattva-prakarana. Refutation of view that *moksa* arises from *Saktipata* alone, *diksa* etc. are indicators of that; *Niyati-tattva* inferior to *Kala-tattva.*
XIV	Pumstattva-prakarana. *Utkantha-yoga, Panca-tattva-yoga,* union of *Prakrti-Purusa* cause of creation.
XV	Avyakta-tattva-prakarana. Nature of *Avyakta* - refutation of Sarnkhya view that *Vrttis, Sattva* etc. are *Avyakta;* refutation of *Pancaratra* view about eternality of *Avyakta. Avyakta* denoted by *Pradhana.*

XVI	Gima-tattva-prakarana.
XVII	Buddhi-tattva-prakarana. Kinds of *dharma, yama, niyama,* nature *of jnana, vairagya, ajnana,* etc.
XVIII	Ahamkaradi-saptadaSa-tattva-prakarana, nature of mind.
XIX-XXIII	Discussion on the *Panca-mahdbhutas* (five gross elements).
XXIV	Adhva-samkhya-prakarana.
XXV	Sakaladhva-samharana-prakarana, discussion on *Pralaya.*
XXVI	Bhoga-padartha-nirupana. Effect of different kinds of *Karman.*

Ed. Vidyapada, with commentary of Ramakantha, by N.R. Bhatt, Pondicherry, 1977.

MATRKABHEDA-TANTRA

It is available in two forms, one containing 14 chapters and the other 15. The work has some characteristics which distinguish it from Tantras in general. For instance, chapter i lays down alchemical processes of making gold, silver, gems, etc. It also states the process of transforming wine into milk and of rendering wine odourless. Chapter v contains the method of making mercury-ash. Chapter ii deals with genetics; it is stated that a daughter is born if a woman's reproductive element exceeds the quantity of the husband's. If the reproductive fluids of both are of equal quantity, then an eunuch is born. Chapter viii glorifies mercury. In the word *parada* (mercury), *p* is stated to indicate Visnu, *a* Kalika, ra Siva and *da* Brahma. So *parada* alone is the soul of Brahma, Visnu and Siva. Chapter xii describes Tara, Tripura, and gives the cause of the insanity or disease of people even after initiation, and prescribes suitable remedies.

According to P.C. Ray, this work originated earlier than the 4th cent. A.D.

It is mentioned in the list of Tantras, contained in *Nityasodasikarnava* (No. 38) and *Kula-cudamani-tantra* (No. 35 - named as *Matrbheda).*

It mentions *Cina-tantra* (i.7), *Kali-tantra* (i.7), *Todala-tantra* (vii. 60), *Nitya, Vdmakesvara* and *Gupta-sadhana* Tantras.

Ed., in 15 chapters, by R.M. Chattopadhyay in *Vividha-tantra-samgraha*, Calcutta, 1881-86; in 14 chapters and 600 stanzas by CM. Bhattacharya, Calcutta, 1933; in 15 chaps, by B. Sarma, Prayag, V.S. 2017 (= A.D. 1960/61). There are other editions, particularly from Bengal. A MS in Jammu is in 19 chaps. *(Patalas)* - see *HIL,* ed. J. Gonda, Vol. II, fasc. 2, p. 96, fn. 16.

Eng. trs. by M. Magee.

MATRKA-CAKRA-VIVEKA

By Svatantranandanatha. It has a commentary by Sivananda.

Pub. in *Sarasvati-bhavana Series,* Benares, 1934.

MATSYA-SUKTA

It is in 64 chapters, and attributed in some manuscripts to Halayudha who was, perhaps, the same person as *Dharmadhyaksa* (Chief Judge) of King Laksmanasena (c. 1185-1205 A.D.) of Bengal. In some later works, it is referred to as *Mahatantra.* The word 'matsya' in the title may indicate Matsyendranatha, founder of the *Kaula* school.

The *Ugmtara-kalpa* or *Tarakalpa,* a part of the above work, contains about 650 verses, divided into ten chapters. The final colophon attributes the work to Virupaksa (Siva); it is a guide to the Tara-worship in its various aspects. The work, however, has a Vaisnava background. It contains an invocation of Krsna; Nandavatuka enquires of Parasara about the secret ritual of Tara.

The *Matsya-sukta* has been quoted in many works.

The work has not yet been printed. For some MSS, see RASB 5997; Mitra, *Notices, II.*608, describes a MS of about 4000 verses in 26 chaps. This MS is stated to contain chaps. XXXV-LX of the second part; this portion deals mainly with *Asauca, Prayascitta* and *Vrata.*

MEGHAMALA

Declared to be a part of the *Rudra-yamala-tantra,* it contains, according to MS no. 5875 of Asiatic Soc, Calcutta, 1075 stanzas divided into eleven chapters. Its contents are rather unusual. It deals with prognostications by observing meteorological phenomena like nature of clouds, the influence exercised by them on plants, planetary effects and the cries of crows, etc.

Ptd., Varanasi, 1878; ed. R.V. Sarma, Bombay, 1911.

MERUTANTRA

Of unknown authorship and date.

It exists in a large number of manuscripts, and is stated, in the introduction, to have been narrated by Siva to gods who found a refuge on Mt. Meru against the onslaught by a demon. The number of *Prakasas* (chapters) varies as 25,35 or 50. The number of stanzas is 15,000 according to some, 16,000 according to others. The text is accompanied by a commentary *(Panjika).*

It is considered, by some, to be a late work because of the mention of London in it. From the number of its manuscripts and the fact that it is mentioned in the *Siddha-nagarjuna-kaksaputa* as one of the sources, drawn upon, it seems that the nucleus of the work was not very late.

The work may be characterised as an overview of *Kaula* rituals in respect of *diksa, purascarana,* etc. and an eclectic conglomerate of the traditions of different schools.

Ptd., Venkatesvara Press, Bombay, 1908 (Rep. 1940). List of contents in I.O. Cat., IV, p. 380 f (No. 2570).

MRGENDRA-TANTRA

This Tantra, as available to the present author, consists of two sections - *Vidyapada* and *Yogapada.* It was compiled at the instance of Hari Singh, King of Kashmir, and published in 1930. References to the frequent use of surgical instruments in operations, as in *Pasu-laksana-prakarana* (verse 18) seem to hint at the origin of the Tantra in the age of the *Susruta-samhita* (early centuries A.D.) or sometime later.

It is a shorter form of the *Kamika Tantra.* Indra is said to have come across the doctrine of *Kamikagama* at a time when he put on the lion (mrgendra)-shaped armour; this explains the significance of the title.

The system of philosophy, contained in it, agrees to the *Pasupata* system. The *Vidyapada* section, in 13 *Patalas* (chapters), describes the three main fundamental categories, viz. *Pasu, Pasa* and *Pasupati. Pasu* (fettered being) has the limitations which lead him to the lowest position in life. When, as a result of evolution, the individual soul comes to perceive the radical opposition of matter, then it becomes free from its domination never to return to its fold. Pas'as (fetters) are of four kinds, viz. *Pravrti, Isabala, Karma* and *Mayakarya;* the last one is the influence exercised by *Maya* over the fettered soul. *Pasupati* **o**r

Pati is Siva who, omniscient and the doer of all, is unaffected by defilements and is known by the five names of Isana, Tatpurusa, Aghora (or Ghora), Vamadeva and Sadyojata. He is ever busy with the five functions, viz. evolution, sustenance, involution, potential preservation and assimilation.

The other section, called *Yogapada,* discusses the eightfold path (the eight *Yogangas)* of concentrative practice which enables one to acquire various powers.

It is learnt from the text that the Saivites of yore had to overcome tough opposition in rationalising the worship of Siva personified.

The work has a commentary by Bhatta Narayana Kantha.

(Vidyapdda-Yogapada), with commentary of Bhatta Narayanakantha, ed. M.S. Kaul, 1930; *Mrgendragama* (on *Yoga),* with above commentary and *Dipika* of Aghora Sivacarya, ed., with trs. and notes, by H. Hutin, Pondicherry, 1980; *ibid. (Kriyapada* and *Caryapada),* with the above commentary, ed. N.R. Bhatt, Pondicherry, 1962.

MUDRA-PRAKASA

By Ramakisora, in six chapters and nearly 500 stanzas. Besides some general Tantric matters, it deals with the *mudras* of the five well-known principal deities.

Ptd., Varanasi, 1941 V.S. = 1884-85 A.D.

NIHSVASA-TATTVA-SAMHITA

A Tantra of the *Saiva Agama* class. The work consists of five *Sutras.* Here, sutra is not used in the general sense of aphorism, but to indicate a current of thought. It is stated to have been transmitted by the word of mouth (through which wind or breath passes); this is the significance of the word *nihsvasa.* The word *samhita* means collection, the following five *Sutras* are collected in this work:

1. *Laukika-dharma, 2. Mula-sutra,* 3. *Uttara-sutra,* 4. *Naya-sutra* and 5. *Guhya-sutra.* Their contents respectively are:

(i) Initiation and the initiated,

(ii) Sacrifice and worship of Siva,

(iii) *Mukti-mandala,*

(iv) *Mukti-diksa,*

(v) Nature of *Mantras.*

Laukika-dharma comprises four chapters. The main topics discussed are:

Chaps. 1-2 : merit accruing from the performance of various ceremonies fixed for certain days of the year, bathing of *Siva-linga* ensures the result of many Vedic sacrifices; Brahma and Visnu got Siva's favour by worshipping his *Linga;* kinds of gifts to Siva.

Chap. 3 : holy places and worship on specified dates.

Chap. 4 : exposition and good result of Vedic *dharma;* brief account of Samkhya and Yoga philosophies, a passage on *Pasupata-vrata;* description of the pure way.

Mula-sutra contains eight chapters dealing, *inter alia,* with initiation to Saiva esoterism; Siva's manifestations as Tatpurusa, Aghora, Sadyojata, Vamadeva and Isana.

Uttara-sutra - in five chapters deal mainly with the following ten *Saktis (Tattvas)* underlying Siva's manifestations:

Prakrti, Purusa, Niyati, Kala, Maya, Vidya, Isvara, Sadasiva, Dehavyapin and Sakti.

Origin of the letters of the alphabet and Saiva tradition.

Naya-sutra (4 chapters): More details of the above *Tattvas* excepting *Sakti* with the corresponding symbols in the forms of letters of which *A* has been regarded as the most important.

Chap. I : different fetters *(pasa)* figure prominently.

Chap. II : discussion on the four qualities of *dharma, jnana, vairagya* and *aisvarya.*

Chap. III : discussion on five gross elements.

Chap. IV : discussion on *Pranava.*

Guhya-sutra - 17 chapters. The noteworthy matters discussed are: kinds of *Sadhanas, Siddhi-ksetras* (holy places conducive to success in devotional pursuit), types of *diksa,* cosmography, discussion on *mantras* - their esoteric elements, mastery of them, particularly the

mantras relating to the Five Brahmas, the Saiva form of the Savitri, etc.

The work has some importance for two reasons: one, it mentions (fol. 9b, 42) several holy places and rivers; two, it names a number of Tantras, and describes (fol. 24a, b) the Saiva Tantras.

The Nepal MS of the work is written in the Gupta script of the 8th century A.D. which, therefore, is the lower terminus of the date of the original text. Some scholars, however, think that the MS was written around 900 A.D.

For further details, see P.C. Bagchi, *Studies in the Tantras,* pp. 3 ff, 92-96; J. Gonda (ed.), *HIL,* vol. II, fasc. 2, pp. 33-36.

NETRATANTRA

An anonymous Tantra of unknown date.

According to M.S. Kaul, it was, perhaps, modelled on the *Svacchanda-tantra.* It deals with the worship of Siva as Amrtesvara and Mrtyujinnatha. The significance of the title is that the *mantra,* peculiar to the deity glorified in the work, is as important among *mantras* as the eyes in the human body. The philosophy relating to the eyes of Siva is discussed in it. Bhairavi asks Bhairava how His eyes simultaneously perform the contradictory functions of protection and destruction, and how the third eye, usually regarded as watery, could emit fire which reduced Cupid to ashes. In reply, Bhairava says that his real nature is of the triune form of will, wisdom and work. It is also stated that His eyes are the sun, moon and fire.

It is interesting to note that this work mentions Tantric traditions of three currents - *Daksina* (right), *Varna* (left), and *Siddhanta* (established), associated respectively with Bhairava, Tumburu and Sadasiva, the three manifestations of Siva (ix.ll with Ksemaraja's commentary, ch. xi, xvi.2 etc.).

It contains 22 chapters *(Adhikaras)* which deal with the following topics:

I Unity of real nature,

II Mystic statement of *Amrtesvara-mantra,*

HI Mode of offering sacrifices,

IV Initiation to the worship of the deity,

V Anointing ceremony,

VI Gross form of divine meditation,

VII Its subtle form,

VIII Its supreme form,

IX Some forms of the deity,

X Attendants of the deity,

XI-XII Worship according to *Uttaramnaya* and *Kulamnaya.*

XIII Worship open to all humans,

XIV Superiority of the *mantra* over other Tantras,

XV Its efficacy in protection,

XVI Objects which can be attained by the worship of Amrtesvara,

XVII Use of *Amrtesvara-mantra* in amulets for different purposes,

XVIII Amrtesvari and Her worship,

XIX Purificatory rites for the obsessed,

XX Yoginis, their functions,

XXI *Mantras* - their nature and significance,

XXII Glorification of *Amrtesvara-mantra.*

This Tantra has a commentary by Ksemaraja (11th century A.D.).

The *Amrtesa-tantra* (MS. of 1200 A.D. in *Nepal Catalogue,* I, p. LVII, 11,125 f) is the same as the *Netra-tantra.*

Ed. V. Dvivedi, with commentary, Delhi, 1985; J. Das, with Bengali trs., Calcutta, 1388 B.S.; M.S. Kaul, Bombay, 1,1926; II, 1939.

NILATANTRA

It appears to exist in a shorter and a longer version, the latter having the title prefixed by *Maha* (as in MS L 235) or *Brhat* (as in the printed ed. of this work). The shorter version seems to have undergone more redactions than one. For example, the MS RASB VIII.A. 5959 is in 17 chapters, MS no. 5950 contains 15 chapters whereas the Calcutta ed. of the *Nilatantra* contains 22 chapters. One, however, feels inclined to think that the last one represents the longer text although the title does not give any such indication. The problem can be solved only by comparing the Srinagar ed. with the Calcutta ed.

The significance of the name of goddess Nilasarasvati is puzzling in view of the fact that the general idea about Sarasvati is

that She is all-white *(sarva-sukla)*. The *Tara-bhakti-sudharnava (*Tarahga I) states: lil*aya vakprada ceyam tena nila-sarasvati* - Nilasarasvati is so called as She delivers speech effortlessly. The same line occurs in the *Kubjika-tantra*. The *Tara-rahasya* equates this deity with Kali and Tara.

For the present, we give an account based on the Calcutta edition. Leaving aside the trite Tantric topics, dealt with in it, the following features may be noted.

Supreme AdyaSakti has been conceived as *Nila* (ch. i). *Gurukrama* is a noteworthy feature (v). Difference in the rules regarding drinking stated to depend on the mental attitude *(Divya, Vira* or *Pasu)* of the devotee (ix). Eight *kulavrksas* (trees auspicious for the followers of *Kulacara?)* have been mentioned; these are *Slesmantaka* (Dillenia indica), *Karanja,* (Pangamia glabra), *Nimba* (Azadirachta indica), *Asvattha* (Ficus religiosa), *Kadamba* (Anthocephalus chinensis), *Bilva* (Aegle marmelos), *Vata* (Ficus bengalensis), *Asoka* (Saraca asoca) (xi.119). *Maha-cina-cara* has been explained (xiii). Chapter xiv lays down the means of achieving success of *mantras* without *japa* and *purascarana*. *Amrtas* are declared to be three, viz. *Pranava, Matrka* and *DeviHrllekha,* in association with which even a fallen *mantra* becomes effective. Chapter xv attaches great importance to *Kumari-puja* in Tantric rites. *Kumarts* of different ages are designated in the following way:

One year	-	*Sandhya,*
Two years	-	*Sarasvati,*
Three years	-	*Tridha-murti,*
Four years	-	*Kalika,*
Five years	-	*Subhaga,*
Six years	-	*Uma,*
Seven years	-	*Malini,*
Eight years	-	*Kubjika,*
Nine years	-	*Samvarsa,*
Ten years	-	*Aparajita,*
Eleven years	-	*Rudrani,*
Twelve years	-	*Bhairavi,*
Thirteen years	-	*Mahalaksmi,*
Fourteen years	-	*Pithanayika,*
Fifteen years	-	*Ksetraja,*
Sixteen years	-	*Tarini.*

It is ordained that a *Kumari* of any age, before the start of menstruation, may be worshipped. Great result is stated to follow *Kumari-puja*, performed on a dead body. In emphasising the importance of *Kumari-puja*, the author states that she should be given, as *daksina*, in gold, silver and /or pearls. Moreover, the devotee concerned should bear the expenses of her marriage. Chapter xvi lays down details about *Sava-sadhana*.

Another noteworthy matter in this chapter is some ethical precepts to be followed by a man in respect of women.

Chapter xix is devoted to *Sadhana* and conduct of the *Vira* devotees, *Avadhutas*, suitable flowers for Tantric worship, drinking, etc. Chapter xx deals with mental worship, kinds of *Asanas*, kinds of rosaries f*or japa*. Among other things, chapter xxi discusses the erotic sentiment and practices, denounces a man with *pasu-bhava*, practices of *saktas*, both *Antaryaga* and external worship, eulogy *of japa*. Chapter xxii describes the worship of Ugratara, extols Nila Sarasvati. *Jnana* (true knowledge) is accorded the highest place; formal rites are to be performed so long as *Jnana* does not dawn. *Bhakti* is stressed.

This Tantra is important in more respects than one. First, it mentions (xix.2-5; xxi.20-22, 45) several Tantras, thus helping the determination, however tentatively, of the chronological relation of it with the Tantras mentioned. Chapter v divides gurus into three broad classes, viz. *Divya*, *Siddha* and *Manava*. Those of the last class appear to have been human beings (v.67-68). What is striking is that, under this category, some female *gurus* also have been named. Among the animals, whose flesh or meat can be offered to the goddess, are mentioned hare, *godhika* (a kind of lizard) and porcupine. What is rather unusual is the provision also for *Mahamamsa* or human flesh.

Among the *Pithasthanas*, mentioned in the work, are Devikotta (xi.96), Kamabhumi (xi.97), Kamakhya (xi.86,97), Kamarupa (same as Kamakhya? - xi.85,97), Uddiyana (xi.96).

The *Srwidyarnava Tantra*, which is believed to have been written after the first half of the eleventh century A.D., refers to the *Nilatantra*. Of the works, mentioned in the *Nilatantra*, the *Kularnava* is believed to have been composed before 1000 A.D. So, the *Nilatantra* can, perhaps, be assigned to about the first half of the eleventh century.

Ed. J.L. Das, Calcutta, 1388 B.S. (in Bengali script) with Bengali trs. *Brhannilatantra*, ptd., Srinagar, 1938.

NIRUTTARA-TANTRA

An anonymous text in about 800 stanzas, divided into 15 chapters (*patalas).* It is in the form of a catechism, Devi asking questions and Siva replying. According to some, the title suggests that Siva's replies are *niscita* (definite) so that no further reply or *uttara* is necessary. According to others, the work is so called as Devi, after Her first inquiry about the basic form (*Prakrti)* of all Tantras and Mantras, requests Siva to tell Her of the right way so that she may attain the Supreme *(Niruttara,* than which nothing is greater).

The bare contents of the chapters are as follows.

Chap. I : Nature of *Siddhavidyas* and meditation on them in the manner of *Divya* and *Vira Sadhakas.*

Chap. II : *Mantra* and *Puja* of Daksina Kali, result of *Puja, Guru, Purascarana.*

Chap. III : *Kavaca* and *Stotra* of Daksina Kali.

Chap. IV : Modes of worship, *Purascarana, Pranayama, Dharani, Dhyana, Samadhi.*

Chap. V : *Tattva* and *Puja* of Rajanidevi.

Chap. VI : Means of quick *Siddhi* by *Rajani-puja.*

Chaps. VII-VIII : *Abhiseka.*

Chap. IX : Description of *Cakras* and *Puja* in them.

Chap. X : Different *Cakras* and rules regarding worship of various Saktis.

Chap. XI : *Sadhana* of Yogins, description of female devotees, rules of worship, etc.

Chap. XII : Procedure of best form of *Purascarana.*

Chap. XIII : *Rahasya-puja.*

Chap. XIV : Different kinds of *Vesyas.*

Chap. XV : Consecration of wine, mention of *Siddhavidyas* and *Mahavidyas,* their worship.

Some important matters, discussed in the work, may be dealt with now.

The basic form (*Prakrti)* of all *Siddhavidyas* is Daksinakali who should be meditated upon according to *Divya-* or *Vira-bhava.* Verse i.9 provides for Kali-worship in a creeper (*lata)* and for the worship of Nilasarasvari in a blue object. A burning ground is suitable for

Daksinakali (i.26). It is of two types, *Yoni* (Sakti) and *Linga* (Siva). Daksinakali does not give anything without the connexion of these two (i.27-28). The *guru,* who gives instructions about the worship of deities, belonging to *Kalikula* and *Srikula,* is designated as Kulanatha (i 11).

The following are the characteristics of Rajani Devi:

devoid of greed, desire, shame; stoical attitude to pleasure and pain, auspicious nature possessed of *Sattva-guna,* indifference to worldly life (v.3-4).

Only those Brahmanas, who have undergone *Abhiseka,* are allowed to drink wine as a part of *Sadhana.* No *dvija* should drink wine without having *Abhiseka* (v.33). One, who becomes intoxicated, is forbidden to drink (v.34). In the absence of wine, a *dvija* is asked to offer cow's milk (v.37). One should drink the residue of wine drunk by a female, called *Sakti,* and eat the remnant of fish, etc. eaten by a *Vira* devotee who is senior (in Tantric initiation, not in age) (v.42). The following verse provides that one should drink the residue of wine drunk by one's wife, and condemns that drunk by another person's wife. In *Cakra-puja,* one is debarred from sitting in the same seat with even one's own *Sakti.*

A devotee becomes fit for instant success by the acquisition of the knowledge that all men are Sivas and all women Saktis (vi.4).

A *Vira-sadhaka* is forbidden to enjoy women (ix.24).

The following five kinds of *Cakras* (ritual sessions) are mentioned (x.7): Raja, *Maha, Deva, Vira* and *Pasu.* Worship in these *Cakras* is ordained for *Sadhakas* of the *Vira* class as also for *Brahmacarins* and *Grhasthas.* Yogins are allowed to worship women in all *Cakras.* The following women are to be worshipped in a *Rajacakra* (x.10): mother, sister, daughter, daughter-in-law, preceptor's wife.

Wines of the *Gaudi* and *Madhvi* types are recommended (x.ll). X.25 states *gaudikam phalajam* (produced from fruits). But, Kulluka, under *Manu-smrti* (xi.94), explains *gaudi* as *gudena krta* (prepared with molasses). In the same context, Kulluka explains *Madhvi* as *madhuka-vrkso madhus-tat-puspaih krta,* i.e. produced from the flowers of *Madhuka (Madhuka longifolia).*

In a *Mahacakra,* the following women are recommended to be worshipped: mother, sister, daughter-in-law, daughter and wife of a *Vira Sddhaka.* X.15 and 28 forbid an aspirant to touch such a woman on pain of infernal suffering.

Among the articles, necessary for worship, is mentioned *Kukkutodbhava* (literally meaning 'produced from a cock'). Its meaning is not clear. Does it mean cock-meat? It may be noted that, though domestic cock is a taboo, wild cock's meat has been allowed as food in the scriptures. X.25 refers to it as *paksi-sambhava* (derived from birds); this seems to support our conjecture. It is interesting to note that even now in Nepal, cock-meat and hen-eggs are offered to Goddess Kali. The translator of the Calcutta edition of the work (1385 B.S.) explains *Kukkutodbhava* as a kind of wine produced from a cock. Among *matsyas* (fish), as one of the *Makaras*, mention is made (x.25) of *Rohita (Labea fimbariatus)* and *Sala (Channa striatus).*

For *samnyasins* (those who have renounced the world), instead of the abovementioned five women, *vesyas* (see our observations on chapters XIII and XIV below) of the four castes are recommended. It seems, as an alternative, the following kinds of women are stated (x.32) as corresponding to the aforesaid five kinds of women:

> princess, Candala woman, *Kapalika* woman, daughter of a washerwoman, one's own wife.

According to x.40, in a *Viracakra*, the best *Sadhaka* may offer any kind of wine, fish, *mudra* and any kind of *Puspa.* In such a *Cakra*, the devotee has to worship one's own wife, and drink the residue of the wine drunk by her; sharing a common seat even with her is prohibited. In a *Pasu-cakra* (x.51), a devotee should worship his step-mother, daughter, sister, daughter-in-law or his own wife, and satisfy them like a *pasu* (animal).

In chapter XI, it is stated that a devotee of the *Vira* or *Divya* type can be an *Avadhuta* by means of *Abhiseka.* It should be noted that Tantric initiation, to which usually all, irrespective of caste and sex, are entitled, is denied to such women (xi.44).

The worship of Goddess Kamakhya has been highly extolled, so much so that no *Sakti-mantra* is stated to be effective without it (xi.48).

It is curious that no *KalT-mantra* is stated to be effective without a barber woman, no *Tara-mantra* can be effective without enjoying a Candala woman. *Srividya* cannot be fruitful without sexual union with a Brahmana woman (xiii.3).

The unique feature of this Tantra is the elaborate classification of *Vesyas.* It is rather peculiar that while, elsewhere, low-born women

have been recommended as partners in Tantric *Sadhana,* xiv.60-61 explicitly prohibit sexual union with such women; even thought about such a woman is forbidden.

The main contents of chapter XIV are briefly as follows. *Viparita-rati* (apparently meaning sexual intercourse in the reverse order or woman-superior position) is praised for a woman. The real meaning of the above expression, according to some, is *nivrtti* or restraint on the part of a woman. Cohabitation of a man with a woman other than his own, and of a woman with a man other than her husband are condemned. In *Kularcana* (a particular Tantric rite), a woman is allowed to have sex with a person other than her husband. A *Kula* woman should choose her *Guru* as her husband. If, however, such a woman does not do so, then Siva will be her husband. As the consort of Siva, she will be

(i) Powerful Kali - - if she is 16 years old,
(ii) Tara - if 15 years old,
(iii) Sodasi - if aged 14,
(iv) Unmukhi - if aged 13,
(v) Bhairavi - if 12 years old.

If she is aged 11, she will be designated as *Brahma-vesya,* reputed as extremely chaste, and rare in the three worlds.

The following kinds of *Vesyas* are declared to be holy like the places mentioned against them:

Brahma-vesya - Dvaravati,
Deva-vesya - Dvaraka,
Gupta-vesya - Ayodhya,
Kula-vesya - Maya,
Maha-vesya - Mathura,
Mahodaya - Kalika,
Rajavesya - Kanci.

The above *Vesyas* are described as follows:

Brahma-vesya A *Deva-vesya* who is *Kulina,* i.e. observing the practices prescribed for the *Kaulamarga.*

Deva A woman who is at first united with the deity in a *Cakra,* and then semen is emitted into her by a person who has done *japa,* kisses again and again her female organ and forehead.

Gupta	Born in the family of a Tantrik devotee and is devoid of shame, passionate, resorting to a man of *Pasubhava* as her husband.
Kula	Born in the family of a householder.
Maha	*A Kula-vesya* who becomes naked of her own accord.
Mahodaya	A *Kula-vesya,* devoted to Tantrik *sadhana,* becoming the wife of a man of *Virabhava,* and willingly taking to the path of detachment or cessation of desire.
Raja	Free and independent like a king.

The above are designations of *Vesyas* belonging to the four castes. XIV.8 makes it clear that they are not *Vesyas* in the ordinary sense of prostitutes. They are so called as they wander about like *Vesyas (vesyavat). A* woman, who is chaste and pious and devoted to the worship of Siva-phallus, is a *Vesya.* The *Vesya,* taking to the *Kula* path of devotion, is the giver of liberation. One is ordained to shun, in a *Kula* rite, a *Vesya* who resorts to many *Vira-sadhakas;* he should avoid also a *Vesya* who resorts to a *Sadhaka* of the *Pasu* type. This work categorically condemns a man who has sexual union with an unchaste woman.

Depending on the diversity of their functions, women are differently designated; the designations are not to be taken in their ordinary sense. They are:

Nati	A beautiful woman of any of the four castes, who begins to dance at the sight of the articles of worship.
Kapalika	A beautiful woman of any of the four castes.
Vesya	*A* beautiful woman of any of the four castes, who desires sexual union at the sight of the articles of worship.
Rajaki	*A* handsome woman of any caste, who, at the sight of the articles for worship, declares that she is in her monthly impurity.
Napitangana	Not defined.
Yogini	A woman in whom Siva and Sakti are united. According to the translator of the

	Calcutta edition, 1385 B.S., a woman who meditates upon the union of Siva-Sakti.
Svapaci (Candali)	*A Kulaja* woman who, at the sight of articles of worship, shuns a *Sadhaka* of *Pasubhava*, and resorts to one of *Virabhava.*
Saundi	A beautiful woman of any caste, who questions a worthy *Sadhaka,* indulges in *Viparita-rati* (see *supra)* with her husband.
Bhumindra -tanaya (daughter of a king)	A beautiful woman of any caste, whose *Yantras* for *Puja,* etc. are always refined.
Gopini	*A* beautiful woman of any caste, who, when a problem arises about a *Sadhaka* of *Pasubhava,* conceals (a *Vira-sadhaka).*
Malika	*A* beautiful woman of any caste, about whom a *mantra* is recited at the sight of the articles of worship.

In the absence of Sakti (devotee's own wife), one may choose any one of the above.

This work is No. 59 in the list of Tantras in the *Kulacuddmani-tantra.*

Ed. D. Tripathi, with Bengali trs., Calcutta, 1385 B.S.; B. Sarma, Prayag, V.S. 2017 (=A.D. 1960-61).

NIRVANA-TANTRA

Containing a little more than 500 verses in 14 chapters, according to some manuscripts and 18 according to others. It should be noted that it is conspicuous by its absence in the ancient list of Tantras; it is quoted in comparatively later Tannic works.

The important topics, discussed in it, are:

Parama-guru supposed to reside in the Great Lotus within the head (iii), cosmogony and cosmology (i, iv-vii), liberation of *Sayujya* type attainable in the regions of *Tapas, Mahas, Jana,* etc. (ix), disappearance of fear of death on hearing the name of Adya Sakti Mahakali (x), description of the five *Tattvas* of Vaisnavas, viz. *Guru, Mantra, Varna, Deva* and *Dhyana* (xii), Tantric *Pancatattva* to be resorted to after controlling the six internal enemies (viz. *Kama, Krodha,* etc.) - xiii, nature and duties of *Avadhutas, Paramahamsa,* attainment of liberation by Brahmanas and others by means of *Virabhava* (xiv).

It should be mentioned that, in the beginning, the Supreme Being is stated to be a formless female, and is called Vaikhari who is the same as Kali. The text refers (chap, iv) to seven *Kula-parvatas* (mountains holy for the *Kaulas?)* which are: Nilacala, Mandara, CandraSekhara, Himalaya, Suvela, Malaya and Bhasma.

The work is so called perhaps because it mentions (x.49) Kali as *Nirvanada.*

Ed. N. Smrtitirtha, with Bengali trs., Calcutta, 1385 B.S.; G. Kaviraj (Tantra-sarngraha, II) in 15 chaps.; B. Sarma, Prayag, V.S. 2021 (=1964-65 A.D.), 14 chaps.; Mitra, *Notices,* 3181 (describes a manuscript of 524 stanzas in 18 chaps.).

NITYASODASIKARNAVA TANTRA

See *Vamakesvara-tantra.*

NITYOTSAVA-TANTRA (or -NIBANDHA)

By Umanandanatha.

In seven chapters *(Ullasas)* which are named after the seven states of ecstasy, described in the *Kularnava-tantra.* It appears to be a supplement to the *Parasurama-kalpasutra* (q.v.) and written in 1745 (according to Gonda, *HIL,* II, p. 151). Though it is like a work on ritualistic procedure, it enjoyed great popularity. It was criticised by Ramesvara. It has a *Bhasya* probably by Ramananda.

Ed. *GOS,* Vol. 23,1923; 3rd ed., 1948.

PANCAMA-VEDA-SARA-NIRNAYA

A huge digest by Haragovinda Raya, it contains six *Kandas* (Sections) each of which is divided into several sub-sections. The six sections are called respectively Srsti, *Diksa, Karma, Jnana, Sadhana* and Yoga. It deals mainly with the worship of Daksina Kalika and *Kula* rites. The object of the compiler, as stated by himself in the beginning of the work, is as follows:

tantranyoekani vicarya....saram samuddhrtya,
karotyayam pancamaveda-sara nirnayam//

For details about the work, see C. Chakravarti, *Vangiya Sahitya Parisat Patrika,* Calcutta, 59, pp. 68-72, and his book *Tantras* etc., p. 70.

PARAMANANDA-TANTRA

It appears to be the title of two distinct works, one on Srividya and the other on Saktism. The former (MS RASB VIII. A. 5998) is divided into 25 chapters *(ullasas)* comprising a total of about 3600 verses.

In the first chapter, the special feature of this work has been stated among the different Sundaritantras of the sects, Vaisnava, Saiva, Saura, Ganapatya, Sakta, etc. Chapter II mentions the number of sectarian Tantras as follows:

> Vaisnava - 6000, Saiva - 10,000, Sakta - 100,000, Ganapatya - 1,000, Saura - 2,000, Bhairava Tantras - 7,000, Yaksa-bhutadi-sadhana - 2,000.

In addition, there are Tantras classed as *Yamala, Siddhanta, Arnava, Rahasya, Tantra, Sutra, Agama, Sara, Upadesa,* etc.

Tantras are stated to be innumerable.

The Tantras of the following classes are divided into three classes, viz. *Sattvika, Rajasika* and *Tamasika:*

> Digambara, Vamana, Kapala, Ksapanaka, Aghora, VamakeSa, Nagnika-mata, Kalaka, Vardhusa, Purvakaula, Misraka, Camunda, Suddhasakta, Daksina, Samaya, Paramata, Avadhuta, Kaulika.

The other noteworthy topics, discussed in the different chapters, are as follows:

> Srividya-svarupa, Tripura-mantropadesa, Bala-mantra-sadhana, Puja-mandira, wine in worship, Sadhaka-dharma, Antarhoma, Kaulamarga, Ajapa-japa, Nyasas, Anukalpa (substitutes) of Panca-makaras, good and bad dreams, Yantras.

The 18th century may be tentatively fixed as the lower limit of the date of the work.

The work is professedly an epitome of all Tantras: *sarva-tantra-sarabhutam* (25/17).

See *NCC,* XI, pp. 180 f.

The second work of the same title is divided into chapters, called *Udrekas.* Its colophon mentions the title of the work as *Paranandatantra,* and states the extent as one and a quarter lakh stanzas.

PARATANTRA, PARATANTRAGAMA or (MAHA)KARAVIRA-MAHAYAGA

It is represented as a dialogue between Siva and Devi (Kulasundari) at the Karavira funeral place; the latter asking questions to which the former replies. The contents are briefly as follows. It declares that Goddess, cause of the cosmic order, reveals Herself as the five gross elements; Her highest form, however, is Brahman. There is the mention of the six *Amnayas,* viz. Eastern, Southern, Western, Northern, Upper and Lower. Their deities respectively are Pumesvari, Kubjika, Kali, Srividya and Vajrayogini. Their *mantras* are also stated. The last three chapters are devoted to Kali, Guhyakali being regarded as transcendent. The fourth chapter deals chiefly with the ritual, performed by a a Vira devotee, along with his Sakti, at night.

Ed. (9 chaps, containing 526 verses) by D.S. Jang Bahadur Rana, Prayag (Allahabad), 2016 V.S. (1959-60 A.D.). The editor takes the six sections of chap. I as separate chapters.

PARANANDA-SUTRA

It seems to have been authored by Parananda who is mentioned (pp. 72, 91) as one of the *Gurus.* Parananda or Paranandanatha is mentioned also in the *Mahavidya-tantra* (Tarakhanda, 164) and *Nila-tantra* (v. 67) as a *Guru* of the *Manavaugha* class.

The highlights of its contents are as follows:

three ways of devotion, viz. *Daksina, Varna* and *Uttara,* each succeeding being superior to the preceding one - *Daksina* declared to be based on the Veda, Smrti and Purana, *Varna* on the Veda and *Agama, Uttara* on the Veda and teachings of the *Guru* who is *jivanmukta; Vamacara* may be *Madhyama* (in which all the *Makaras* are used) or *Uttama* (concerned with one, sexual union and poses of hand or finger); *jivanmukti* means visualising the deity worshipped; a young woman or courtesan is *Sakti* incarnate; high eulogy of women; drinking beyond the prescribed limit is animality; the *mantra - isvaratman, tava daso'ham* may be given to or taken from even a Candala.

In emphasising the importance of drinking, the author urged a *jivanmukta* person to drink again and again till he falls on the ground, rises and drinks again; freedom from rebirth is thus ensured; otherwise, a devotee has a fall.

Woodroffe gives the following esoteric interpretation of the above provision:

> Being thus awakened, *Kundalini* enters *Susumna,* penetrates the *Cakras,* climbs up to *Sahasrara* where it enjoys communion with the Supreme Lord. Again, it comes down, through the same passage, to *Muladhara.* Nectar flows from such union. The devotee thinks of it, and becomes happy. This is the wine, called *Kulamrta* which a spiritually advanced devotee drinks. It is with reference to such a devotee that the work states drinking again and again' and 'rebirth does not occur'.

It is noteworthy that the work mentions the following Tantric teachers:

> Amrtananda (pp. 54, 73), Unmadananda (pp. 54, 72, 76), Jnanananda (pp. 54, 73, 91), Devananda (p. 44), Parananda (pp. 72,91, the author of the present work), Surananda (pp. 54, 70, 72).

The following teachers, whose names end in 'bhairava', have been frequently quoted:

> Akasa-bhairava, Unmatta-, Kala-. A Bhairava, as an author, is also mentioned (p. 66).

Nyasa and animal-sacrifice, though generally regarded as indispensable for *Sakti*-worship, are forbidden in an incomplete MS of *Parananda-mata* or *Parananda-mata-samgraha,* published in *JRASB,* 1939, with a brief summary of the contents in English. It is a metrical work, with occasional prose passages, giving clearly the views of the Parananda school. Some of its verses occur also in the *Parananda-sutra.* At some places, the language is the same in both the works.

Pub. in *GOS,* vol. 56,1931.

PARASURAMA-KALPASUTRA (or KALPASUTRA or VIDYA-KALPASUTRA or PARASURAMA-SUTRA)

The title may lead one to think that it belongs to the class of Vedahgas (Vedic accessories), called *Kalpasutra* which originated in pre-Christian times. It is, in fact, a Tantra which, contrary to the usual practice, is composed mainly in the aphoristic style.

The oldest available manuscript (in RASB) is dated 1675 A.D. The work is assigned by some to about 1300 A.D. It has two commentaries, one undated and anonymous and the other, called *Saubtegyodaya* (Saka 1753 = 1831 A.D.), by Ramesvara.

The work appears to be a compilation of various Tannic matters, presented in its own special style.

The contents of the work, in the order of its ten sections, are: Diksa, *Gananayaka, Srikrama, Lalita-krama, Syamakrama, Varahi-krama, Para-krama, homa* and *Sarva-sadhana-krama.* The total number of *Sutras* is 336.

Sections xi and xii appear to be later additions containing a number of additional *mantras.*

Though not included in the old lists of Tantras, yet it must be said to its credit that it contains systematic descriptions of the worship of Tripura.

In x.84, there is mention of another division of the contents into five parts beginning, respectively, with the words *Atha, Evam, Atha, Itiham, Atha svesta.* Thus, each of the divisions is divided into two sections. In x.83, the work is described as *Mahopanisad* and *Mahatraipura-siddhanta.* According to Satish Siddhantabhusana, the work is based on the *Tripura-mahopanisad* (vide *Kaula-marga-rahasya,* p. 242, fn. The work is considered to be important for the philosophy of Tantra (see G. Kaviraja, Pref. to the first ed. of *Tripura-rahasya).*

Some noteworthy features of the work are stated below.

In the worship of *Srividya,* according to *Kaulas,* the five *Makaras* are a must (i.12). i.26 declares that proper performance of *homa* leads to the realisation of *Atman* or knowledge of the attributeless *Cit* (consciousness, i.27); this is liberation.

Ramesvara, the commentator, rejects the view that *diksa* makes one fit for worship. He argues, on the authority of the *Tantraloka* of Abhinavagupta, that *diksa* dispels merely *paurusa ajnana* (human ignorance) but not intellectual ignorance *(bauddha ajnana).* The latter causes the perception of differences between individual Soul and Supreme Soul; this error can be eradicated by scriptural knowledge. So, *jivanmukti* is attainable by means of knowledge of scriptures following *diksa* which may be of three kinds, viz. *Sakti, Sambhavi and Mantri.*

The worship of GaneSa (section ii), which is a part of the worship of Lalita or Srividya, differs from the worship according to Smrti in that, in the former, animal-sacrifice and use of *Pancamakaras* are prescribed.

Section v describes *Sriyantra* or *Sricakra,* and provides for the worship of *Navavaranas* constituting the above *Yantra.*

In connexion with *Sakti* worship, as a part of Lalita-worship (v. 21), Ramesvara lays down a discussion on *Sakti.* It is noteworthy that the *visarjana* or farewell to the goddess after worship is to be given so that She can reside in the heart of the worshipper.

In section vi, Syama appears to be identical with Matangi or Matarigesvari. She is called *Samgita-matrka* (source of music). Among practices, forbidden for the worshipper of Syama, are: slander of singers, apathy or aversion to the playing of musical instruments like the lute, flute as also vocal music and dance. It is curious that the devotee of Syama is debarred from uttering the word Kali. *Sutra* 39 requires a devotee of Lalita not to think of Varahi, not to speak ill of the five *Makaras,* not to chew sugarcanes, not to be rude to women, not to ignore a woman who wants to speak, not to drink for the gratification of the senses.

Section viii provides that the devotee should reflect on the merger of all *Tattvas* into the fire of Cif. Another requisite is the meditation on the 36 *Tattvas* in the navel.

An interesting fact is that, in section x, some Vedic *mantras* are included (Sutra 10); thus, it is not correct to say categorically that Tantras are opposed to the Veda.

Some of the practices, prescribed for a devotee, are: not to cut *kula* trees, friendliness to all creatures, gradual abjuration of hatred, apprehension, fear, shame, disgust, truthfulness, non-attachment to others' wealth and wives, not to entice an indifferent woman by money and the like, salutation of the following: an assemblage of women, one who has attained success in *Sadhana,* a host of virgin girls engaged in sports, mango-tree, *Asoka* tree, cremation ground, a courtesan intoxicated or in blooming youth, any woman in the prime of youth, etc. Among the prohibited practices are: forcibly enjoying an unwilling woman, deserting a woman who is attached, self-applause, blaming others, exposing others' faults, use of harsh words, ridicule, reproach, abuse, coercion.

Among the kinds of wine recommended are that distilled from rice, produced from molasses, produced from flowers like *Madhuka.* It may be noted that these three kinds of wine are unequivocably prohibited for Brahmanas by Manu (xi.94). On section iii, Ramesvara justifies drinking in a Tantric rite. He, however, adds that it is applicable only for those who are self-controlled.

Ed., with Ramesvara's commentary, in GOS, Vol. 22,1923; 2nd rev. and enlarged ed. by S.Y. Dave, 1950.

PHETKARINI-TANTRA

A typical Tantra in 20 chapters, according to some, in 21 according to others. In the edition of G. Kaviraj, the number of stanzas is about 1400. It professes (colophon to chapter VI) affiliation to the *Pascimamnaya.*

Predominantly a work on magic, it deals mainly with the following topics: invocation to Ugrakali in Her manifestation as Krtya and mention of the sources, particulars of *mantrasastra,* six conventional magical acts, *mantras* of *Ucchista-candalini, Dhumavati, Ugratara, Cetika,* tenfold *samskaras* of *mantras;* chapter XVI *(Lavanamantra)* bearing close similarity with chapter XXXIV of the *Prapancasara-tantra.*

The Tantra describes some weird rites, e.g. worship in a funeral place with human or animal flesh, cat's fur, menstrual blood, etc.

It prescribes superstitious practices like wearing amulets, casting dry leaves to the wind to be carried by it for driving away the enemy, etc., sacrificing symbols representing an enemy. An interesting practice is to meditate on oneself as representing a fierce deity.

This work appears to have enjoyed great popularity in view of the fact that it is quoted, *inter alia,* by such stalwarts as Krsnananda in his *Tantrasara,* Narasimha Thakkura in *Tara-bhakti-sudharnava,* Purnananda in *Syama-rahasya,* Sarvananda in *Sarvollasa.*

Ptd. in *Vividna-tantra-samgraha,* Calcutta, 1877-84; *Sulabha-tantra-prakasa,* Calcutta, 1886.

The latest ed. is by G.N. Kaviraj, in *Tantra-samgraha,* Varanasi, 1892 Saka = 1970 A.D.; Vol. II, pp. 161-306.

PINGALAMATA

It is in 19 sections *(Prakaranas).* The main contents of the work, as found in the MS (dated 1174 A.D.), preserved in Nepal Darbar Library (Catalogue, II, pp. 69-70), are:

> explanation of the terms *Agama, Sastra, Jnana, Tantra* etc., reason for communicating Tantric knowledge to others, definition of *Linga,* list of *Acaryas* fit for worshipping it, general and particular types of worship, materials of *Linga,* places suitable for the establishment of a *Linga.*

It is included in the *Kalpartha* subdivision of the *Kriyasutra*, mentioned in it as one of the seven classes of Tantra. Describing itself as a Tantra of an extraordinary *(asadharana)* type, it aims at explaining *abhidhana* (denomination), *nimitta* (cause), *karta* (maker), and *parimana* (extent) by which things are conditioned.

It appears to belong to Jayadrathadhikara of *Brahmayamala-tantra.*

It is quoted, among others, by Krsnananda in his *Tantrasara.*

PITHA-NIRNAYA or MAHAPITHA-NIRNAYA

It claims to be a part of the *Kula-cudamani-tantra* in one MS, or of the *Tantracudamani* in several MSS. In 80 stanzas, it deals with *Pithas.* Of the 51 *Pithas,* mentioned in it, those located in Bengal figure very prominently D.C. Sircar assigns it to a period earlier than 1752 A.D.

For a study, see D.C. Sircar, *Sakta Pithas*, particularly pp. 3 and 23.

For MS, see RASB, VIII. A. 6141.

PRANATOSINI (or -TOSANI)

It is so called as it was written by Ramatosana Vidyalamkara under the patronage of Pranakrsna Visvasa. It is a huge compilation made (1743 Saka=1821 A.D.) from the following Tantras:

Mundamala, Matsyasukta, Mahisamardini, Maya, Matrkabheda, Matrkodaya, Mahanirvana, Malinivijaya, Mahanila, Mahakala-samhita, Merutantra, Bhairavi, Bhairava, Bhutadamara, Advaya, Virabhadra, Bijacintamani, Ekajati, Nirvana, Tripurasara, Kalivilasa, Visvasara, Varada, Vasudeva-rahasya, Varahi, Brhad-gautamiya, Varnoddhrti, Visvasara (appears to be a repetition, see above), Visnuyamala, Brhannila, Brhadyoni, Visnu-rahasya (?), Vamakesvara, Brahmajnana, Brahmayamala, Adavita, Varna, Vamavilasa, Phetkarini, Purascarana-candrika, Purascaranollasa, Pancadasi, Picchila, Prapancasara, Hamsa-paramesvara, Nava-ratnesvara, Nitya, Nila, Narayaniya, Niruttara, Naradiya, Nagarjuna, Daksinamurtitantra, Daksina-murti-samhita, Dattatreya-sarnhita, Astavakra-sarnhita, Yaksini, Yogini, Yoni, Yogasara, Yogarnava, Yogini-hrdaya, Yogi-yajnavalkya, Yoga-svarodaya, Akasabhairava, Rajarajesvari, Radha, Revati, Rudrajamala, Ra (Va?)marcana-candrika, Savara, Indrajalaka, Kali, Kamakhya,

Kamadhenu, Siikall-kula-sarvasva, Kumari, Krkalasa-dipika, Kahkala-malini, Kalottara, Kubjika, Kuloddisa, Kulamava, Kulamulavatara, Kalpasutra, Gauri, Gandharva, Sri-ganesa-vimarsini, Guru, Gautamiya, Gayatri, Gavaksa, Goraksa-samhita, Srikrama, Jnanarnava, Jnana-bhasya, Annadakalpa, Utpatti, Uttara, Uddisa, Yaksadamara, Sarasvati, Sarada, Saktisamgama, Saktikagama-sarvasva, Urdhvamnaya, Svarodaya, Svatantra, Sammoha, Cinacara, Todala, Sadadv(?)aya-maharatna, Siddhyaika-vira-tantra, Nigama-kalpadruma, Lata, Tararahasya, Syama-rahasya, Skanda-jamala.

Besides the above, among the sources are also mentioned Purana, Sruti, Smrti, etc.

The work comprises seven books *(Kandas)* each of which contains several chapters. The contents are briefly indicated below:

Kanda	*Name*	*Chapter*	*Subject*
I	Sarga	1	Bija-svarupa-sabda-pradurbhava-rupakara-kathana
		2	Sabdartha-svarupa-brahma-kathana-garbhaksara-jata-jagat-kathana
		3	Caturvidha-deha-srsti-kathana
		4	Annamaya-kosatmaka-manusya-deha-kathana
		5	Manusya-janma-kathana
		6	Varnotpatti-krama-kathana
		7	Aksara-lekhanadi-prakara-kathana; Korako nama
		8	Varnabhidhana-kathana
		9	Amnayabheda-rupa-kesara-kathana
		10	Phala-kathana-rupa
II	Dharma	1	Samskara-rupa-granthi-kathana
		2	Guru-sisya-prakarana-rupa-sakha-dvaya-kathana
		3	Guru-sisya-vicara-dya-nkura-ropanadi-kathana
		4	Adhivasa-rupa-puspa-kathana

		5	The heading of the chapter shows it is the fifth, but chapter-colophon shows that it is the sixth. It reads - diksa-rupa-phala-kathana-tmaka-sastha-pariccheda
HI	Artha	1	Acara-saptakadi-guru-pamkti nirupananta-rupa-granthi-kathana
		2	Pratahkrtya-vidhi-rupa-sakha-kathana
		3	Snanadi-tilakanta-praSakha-kathana
		4	Gandhadipatra-sthapananta-rupa-pallava-kathana
		5	Not mentioned. It discusses *Bhutasuddhi*, the materials, flowers, *Bel* leaves, for worship, *Linga-puja*, etc.
IV	K**amya**	1	Granthi-kathana
		2	Sakha-kathana
		3	Prasakha-kathana
		4	Kukkotocchista-candalini-dhumavati-krtya-parimala-jayadurga-grdhragana-parivrta-jvalamukhi-prayoga-rupa-pallava-kathana
	,	5	Durgotsava-prakarana pratipadadi-krtya-rupa-stava-kathana
		6	Durga-mantra-stuti-nama-mahatmya-satanama-bali-homi-yanukalpa-parimana-tmaka-durgotsava-prakarana-rupa-puspa-kathana
		7	No description. It, however, deals with the rites and observances during the twelve months from Asvina.
V	Bhakti	1 and 2	mixed up into one. The colophon shows the conclusion of the second chapter which is named *Sakha-kathana.*
		3	Siva-prakarana-kathana
		4	Salagrama-prakarana-kathana
		5	Visnu-pujadi-kathana
		6	Mahavidyadi-kathana

		7	No description. It deals with Kumari-puja, and eulogises Brahmanas, glorification of Agastya-gaya, pilgrimage, glorification of Kasi (Varanasi)
VI	Jnana	1	Pancamaradi-mudra-dasaka-rupa-granthi-kathana
		2	Svara-jnana-rupa-sakha-kathana
		3	Rajayoga-rupa-pallava-kathana
		4-6	Appear to be mixed up into one The main topics are: Six *Cakras* within the body, praise of *jnana, atmatattva,* liberation, *brahmatattva,* various matters relating to *mantra,* rules about daily prayer *(sandhya), purascarana, varna-svara-cakra,* discussion on *tithi, vara, naksatra, svara,* etc., *siksa-guriipadesa,* etc.
		7	Diagrams like *Sarvatobhadra,* etc.
VII	Nirguna	1	Pasubhavadi-nirnayadi-rupa-granthi-kathana
		2	Purnabhisekadi-kathana
		3	Viracara-pujadi-satkarmanta-karma-kathana
		4-5	Appear to be mixed up into one and no description of contents. Main topics discussed are: Kulacara, Antaryaga, Madya-prabhedadika-phala, Kula-pujam vina panadau dosah, Pujaka-laksana, Ananda-svarupa, Panca-tattva, Cakra-nusthana, Kula-sakti, Sakti-prasamsa, Sodasa-prakara-bandha-laksana (16 ways of sexual union), etc.

There appears to be a supplement on drugs as cures of various diseases. In this portion, some magical processes are laid down for achieving certain purposes, e.g. victory in dispute, protection against theft, etc.

Ptd. (latest) by Navabharata Publishers, Calcutta, 1991 (in Bengali characters).

PRAPANCA-SARA(-TANTRA)

The title means "the essence of the phenomena or of the diversity of objects".

Attributed to Sarnkaracarya who is identified, without definite evidence, with the celebrated Advaita philosopher of this name (c. 8th-9th century A.D.). Raghavabhatta, the famous commentator (15th century), in his commentary on the *Saradatilaka* (1.7,12 etc.), refers to the author of this Tantra by using the honorific epithet *Acarya.* P.V. Kane, in his *History of Dharmasastra,* V, pt. 2, p. 1105), holds that the testimony of Raghava, who flourished centuries after the great Sarnkaracarya, cannot be accepted without corroborative evidence. The omission of the Buddha in the list of *Avataras (Prapancasara,* XX: 59) and the existence of a commentary on the Tantra, by Sarnkaracarya's disciple, Padmapada, are pointed out by the pro-Samkaracarya scholars in support of their contention. But, the mention of *mantras* for black magic (XXIII .5), the mention of means (XXXIV.33) of rousing passion in a woman and to draw her near and the use of ungrammatical forms tend to go against the authorship of the renowned philosopher.

The *Prapancasara* contains 36 chapters *(patalas).* The highlights of the contents of the important chapters are briefly given below:

Chap. I : Discourse on the creation of the world; *Sabda-brahman* (verses 41 ff); description of the successive stages through which a foetus grows; creatures divided into three classes, viz. *Audbhida* (growing by piercing the ground), *Andottha* (issuing from eggs) and *Jarayuja* (born out of uterus).

Chap. II : Functions of the three elements in the body, called *Vayu* (wind), *Pitta* (bile) and *Kapha* (phlegm), causes of some diseases and their cures, formation of stool and urine; discussion on sound - *Para, Pasyanti, Madhyama* and *Vaikhari* - origin of letters of the alphabet; observations on *Kundalini, Yantra, Omkara, Bija,* etc.

Chap, III : Discussion on Kates, *bhutas,* etc., images of Visnu, Rudra.

Chap. IV	:	*Bija Hrim* and its different names.
Chap. V, VI	:	Discussion on initiation, significance of the term *mantra, Mandalas, Guru, Nyasas.*
Chap. VII	:	Rules relating to the *sadhana* of Goddess of Speech and *Japa* of Her *mantra.*
Chap. VIII	:	Hymn to Sarasvati (verses 47-60).
Chap. IX	:	Discussion on Tripura (stated to be so called as She creates the three *Murtis,* viz. Brahma, Visnu and Rudra) and Her worship; role of erotic element in Tannic *sadhana.*
Chap. X	:	Description and worship of *Mulaprakrti.*
Chap. XI	:	Worship of Sri or Laksmi.
Chap. XIV	:	*Durga-puja.*
Chap. XV	:	Worship of sun.
Chap. XVIII	:	*Krsna-mantra; dhyana* of Krsna as a child in the morning, Mukunda in midday and the invincible one in the evening.
Chap. XIX	:	Yoga; eight *Siddhis* the possession of which is declared to make a devotee *jivanmukta.*
Chap. XX	:	Verse 60 names ten incarnations among which Krsna is substituted for the Buddha.
Chap. XXI	:	*Yantras* of the twelve zodiacs; a fire hymn to Visnu.
Chap. XXX	:	Deals in detail with *Gayatri-mantra.*
Chap. XXXVI	:	Childlessness - its causes and cure.

An index to its popularity is the existence of over a dozen commentaries of which *Prapancasara-vivarana* by Padmapada has been referred to earlier. This commentary has a gloss, called *Prayoga-krama-dipika.*

There is a compendium, called *Prapanca-sara-samgraha* by Girvanendra Sarasvati.

Besides being a rich source of information on *mantras* (of *Agni, Ganesa, Kama, Krsna, Visnu, Rudra, Sarasvati),* it contains occasional flashes of the poetic art. We find in it verses composed in some metres other than the common *Anustubh.* For example, verses 48-67 of chapter XI are in *Bhujangaprayata.* There are also stanzas in Arya, *Sardulavikridita* and *Vasantatilaka,* etc.

This work has been quoted, *inter alia,* by Krsnananda in *Tantrasara,* Raghunandana in *Ahnika-tattva.*

For application of *mantras* contained in this Tantra, see *Anusthana-dipika* or *Prapancasarokta-mantra-anusthana-paddhati,* NCC, I, Rev. ed., p. 214b.

Ed. (1) T.N. Vidyaratna, Calcutta, London, 1914 *(Tantrik Texts,* 3) with introduction by A. Avalon. (2) A. Sarasvati, with commentary of Padmapada and intro. by Avalon, Delhi, 1981.

There are other eds. also.

Regarding the authorship of the philosopher, Samkara, see A.B. Ghosh, *Cultural Heritage of India, TV,* 1956.

On commentaries, see C. Chakravarti, *Tantras,* etc., p. 65 and NCC, XIII, pp. 3-5.

RADHA-TANTRA

An anonymous work of unknown date and provenance. The fact that most of its MSS are written in Bengali characters, and available in Bengal seems to point to Bengal as its place of origin. The number of chapters varies from 32 to 37. According to the chapter-colophons, it is called *Vasudeva-rahasya.*

The work narrates the story of Krsna and Radha. It lays down the *mantras* and the rites in a Sakta mould. Vasudeva Krsna worships Tripura who addresses him as son, and confers Her grace on Him. In chapter XVIII, Krsna has been represented as an incarnation of the Supreme Prakrti. She initiates Him to *Kulacara* which is to be followed by Krsna, accompanied by Padmini, i.e. Radha who has been represented as one of Her own manifestations.

The work appears to be an attempt at a fusion of Vaisnavism and Saktism.

Among several editions, the latest is that by Puri Dasa, Calcutta, 1954, as informed by S.C. Mukherji in his *A Study of Vaisnavism,* etc., p. 195. Of the earlier editions, the latest one appears to be by K.P. Vidyaratna, Calcutta, 1313 B.S. = 1906 A.D.

RAHASYA-PUJA-PADDHATI

By JMnendranatha or Jnanananda Tirthanatha.

As the title indicates, it deals with *Rahasya-puja* which means worship with *Pancamakaras.* A noteworthy topic of discussion is *Cakranusthana* (see *Bhairavi-cakra* and *Tattva-cakra* in Glossary).

RASARNAVA

A standard work and the most well known among the Tantras dealing with alchemy. Containing over 2,300 stanzas, divided into 18 chapters *(Patalas),* it deals partly with conventional Tantric topics, but mostly with matters relating to chemistry and alchemy. It is attributed to Nagarjuna who is much later than the famous Buddhist philosopher (c. 2nd century A.D.); this Nagarjuna is believed by some to have flourished about the 12th century A.D.

The highlights of its contents are:

methods of processing mercury for different uses, preservation of metals, their killing, colouring, test of purity, etc., distillation of alum, eight *Maharasas* or great chemical substances, etc. The following six metals are mentioned in it: gold, silver, copper, iron, tin and lead.

Ed. EC. Roy and H. Kaviratna, Calcutta, 1910 (Bib. Ind.).

RUDRAYAMALA (UTTARATANTRA)

It is an anonymous metrical work in 66 *Patalas* (chapters); additional 27 chapters are found in some manuscripts. The sub-title *Uttara-tantra* obviously implies that a *Purva-tantra* also existed; it is not available now. It should be noted that the additional portion is found in some of the Bengali manuscripts, as observed in the Preface to the Varanasi edition of 1986.

This huge work, besides dealing with the usual Tantric topics, some of which have been discussed in a more detailed manner, treats of some matters not generally occurring in Tantras. Some of the important common Tantric topics are *Kaulacara* (chapter 2), *Kutnari-puja* (6-10), *Sat-cakra-bheda* (19), science of the movement of *Kundalini* (60), *Manasa-puja* (26), method of controlling sense-organs, etc. Among the uncommon topics are details about *Yoga* and *Yogangas* (17,22,23,24,25,26,27,32,43,46 etc.), elements of *Hathayoga,* e.g. *Dhauti, Neti,* etc. (34, 35, 54), *Panca-sava-vidhana* (51, 55), matters relating to Rakini (41,42), Lakini (45,50,52), Sakini (61,62), Kakini (58, 59, 64, 65), *Mahactnacara* (17), matters relating to the worship, etc. of Krsna (37, 38, 39,42), Vedas and the sacrificer (15), glory of *Atharvaveda* (17), worship of the Lord of *Varanasi-pitha, Varanasi-pancapitha,* etc.

Ptd. with Hindi comm., Bombay, 1983. *Uttara-tantra,* ed. R.K. Rai, Varanasi, 1986.

SAIVA-KALPADRUMA

Attributed to Laksmidhara, it contains about 3,300 stanzas, divided into eight chapters (*Kandas).*

The title is self-explanatory.

See RASB Cat., p. 623 f; G. Kaviraj, T. Sah., p. 643; C. Chakravarti, *Tantras* etc., p. 72 f; P.K. Gode, *Lit. History,* I, p. 475.

SAKTAKRAMA or TANTRACUDAMANI (c. 1571 A.D.)

By Purnananda Giri. In seven chapters *(amsas)* it deals, in the metrical form, with Sakta practices. It contains 1500-1700 stanzas. The main topics, chapterwise, are:

I. Daily worship, II. The three *bhavas* or mental dispositions, III. *Kuman-puja,* IV. Equanimity, V. *Kamakala,* VI. Ideal condition of Nirvikalpa, VII. Six acts.

RASB, VIII. A. 6197-99; Baroda II. 10624.

SAKTANANDA-TARANGINI

By Brahmananda Giri, it consists of eighteen chapters *(Ullasas).*

The main topics of the chapters are given below:

I : Condition of foetus in the womb; *avidya (nescience);* cause of liberation is meditation on Mahamaya in the form of *Vidya* or True knowledge; body a microcosm; condition after death.

II : Diksa, Guru, Sisya.

HI : Saguna and Nirguna Brahman, merit of *dhyana* which leads to *bhukti* (enjoyment) and *mukti.*

IV : Daily duties of a Tantric devotee, role of *guru,* description of *Cakras* within the body.

V : Sitting postures and their effects.

VI : Antaryaga.

VII : Worship of Sakti - procedure of.

VIII : Rosaries for *japa.*

IX : Japa, mantras, beads for rosaries.

X : Different kinds of mantras in respect of different deities.

XI : Mukha-sodhana mantras for different deities.

XII-XIII : Purascarana.

XIV : Substances prescribed for different kinds of offerings to gods; flowers permitted and prohibited for worship of different deities.

XV : Kulacara and offerings to jackals, Japa as a means of expiating sins.

XVI : Persons association with whom is prohibited.

XVII : Rules for construction of mandapa and kunda.

XVIII : Rules regarding Kusandika and *Homa.*

Ed. P. Sastri, with Bengali trs., 1349 B.S.; R. Chattopadhyay in *Vividha-tantra-samgraha,* Calcutta, 1881-86.

SAKTA-PRAMODA

Attributed to Raja Devananda Simha of Muzaffarpur, it deals, in 17 chapters *(Tantras),* with the worship of the ten Mahavidyas, Siva, Visnu and some other deities. At least two reprints (1893,1973) of the *editio princeps* indicate its popularity.

First ptd., Bombay, VS. 1947 = 1890 A.D.

SAKTI-MIMAMSA

Also called *Gaudapada-sutra* or *Snvidyaratna-sutra,* attributed to Gaudapada. In 101 *sutras,* this Saktagama lays down the mystic significance of the letters of *Srividya-mantra,* the deities represented by them, and the cardinal principles of Saktism.

Ptd. Sarasvati-bhavana Texts, No. 11, Benares, 1924.

SAKTI-SAMGAMA-TANTRA

One of the most popular and comprehensive Sakta Tantras. From the text (1,1.9 f) we learn that the entire work was formerly known as *Tantraraja.*

The extant work is in four *Khandas* (Sections), viz. Kali-khanda (20 chaps, with a total of 1860 stanzas), Tarakhanda (71 chaps, comprising 3,409 stanzas), Sundarikhanda (21 chaps.) and Chinnamasta-khanda (10 chaps, and nearly 1582 verses). The number of chapters varies in different MSS. It is assigned by some between 1555 and 1607 A.D., by others between 1530 and 1700 A.D.

Leaving aside the topics, commonly dealt with in Tantra, the following are the noteworthy matters, discussed in it.

Kali-khanda: The object of the work is stated as the eradication of heretical faiths, particularly Buddhism, preservation of the sect concerned and of Brahmanism as well as the inculcation of *Mantra-siddhi.* Theory of evolution. *Trailokyakarsani mantra* (incantation capable of attracting the three worlds), iii.32 explains the term *Kula* as denoting the multitude of the worshippers of Kali.

Tara-khanda: In 36.18-20, *Kulacara* is taken to mean worship with *Panca-tattvas.* Verses 24-26 of the same chapter declare that the Veda, Sastras and Puranas are exposed like courtesans. It is ordained that Tantric *mantra* should be carefully kept secret as the wife of a family is kept in seclusion. The gods bestow favour; otherwise one is destroyed. Different kinds of *yoga* are stated.

Symbolic interpretations of some *Makaras; Mudra* has several meanings - mixture of jaggery and ginger, or of salt and oil-cake or of garlic and tamarind fruit or of wheat and *Masa* beans. *Saktyalapa (Kundalini-kujana?)* is the fifth kind of *Mudra.*

Madya means the experience (rasa) of Sakti when effort is made to rouse *Kundalini.*

Maithuna is the union of *Kundalini* with the deity in the thousand-petalled lotus within the head.

Both the *Kali* (iii.142-144) and *Tara* (xiii.43.50) *Khandas* eulogise women in eloquent terms. The latter declares *striyo devah striyah pranah striya eva hi bhusanam.*

Sundari-khanda: The oldest section, according to some. Chiefly deals with the rituals relating to *Sncakra.* It also lays down the effects of the worship of different deities. There is discussion on *Nityas.*

Chinnamasta-khanda: Also called *Sammoha* or *Sammohana Tantra.* It is mentioned, under *Sammoha Tantra* in a Sanskrit inscription of Cambodia, dating back to 802 A.D. The important topics, discussed in it, are as follows.

Chapter I: The following traditions of *mantras* are mentioned: Kubjika, Mahakhila-devesi, Pratyahgiras, Samkarsani Siddhakali, Sesamantra, Sesika, Srimat-siddha-karalika, Sundari.

In accordance with the above nine, Guhyakali is stated to have nine faces.

Chapter III: Mentions the following nine *Pithas;* the word Pitha is used not in its ordinary sense, but to mean modes of Tannic practices: Bauddha, Candra, Cina, GaneSa, Saiva, Sakta, Svayambhuva, Vaidika, Vidya.

Chapter V: *Kadi-mata* stated to be in vogue in specified regions, e.g. Abhira, Ahga, etc. (56).

Hadi-mata is stated to prevail in 56 regions; e.g. Andhraka, Cola, Gandhara, etc.

Each of the above two schools is stated to have nine divisions which are not named.

Again Tantric tradition is stated to be four according to the geographical divisions of East, West, South and North. The four principal sects, according to this division, are *Gauda, Kasmira, Kerala* and *Vilasa.* The *Gauda* sect appears to have been from Silahatta to Saindhava, *Kasmira* from Madra to Nepala, *Kerala* from Ahga to Malava and *Vilasa* in all countries.

In another way, Tantric sects are divided into three classes, viz. *Divya, Kaula* and *Varna.* Each of these is subdivided as *Harda* (inner) and *Bahya* (outer).

The number of Tantras, prevailing in different regions, is mentioned below:

Cina : 100 principal and 7 subsidiary Tantras;

Dravida : 20 principal and 25 subsidiary Tantras; the Jainas have 18 principal and 20 subsidiary ones;

Kerala : 60 principal, 500 subsidiary;

Kasmira : 100 principal, 10 subsidiary;

Gauda : 27 principal, 16 subsidiary.

There is a sixfold division of *Amnayas,* as stated earlier.

Chapter VI: Contains names of the kinds of literature belonging to the sects, called *Saiva, Vaisnava, Saura* and *Ganapatya.*

Chapter VII: Mentions Tantric *Sadhana,* divided into six kinds from various points of view; under each, mention is made of the *Vidyas* in the above six *Amnayas.*

Some other interesting topics, discussed in this work, are: the origin of ten *Mahavidyas, Samkarite Dasanami* tradition, identification of Krsna and Rama with Lalita and Siva respectively.

Ed. B. Bhattacharya - *Kalikhanda,* GOS, 61, Baroda, 1932; *Tarakhanda,* GOS, 91,1941; *Sundari-khanda,* GOS, 104,1947; Ed. V.V. Dvivedi - *Chinnamasta-khanda,* GOS, 166,1979.

See *Poona Orientalist,* XXI, pp. 47-49; P.C. Bagchi, *Studies in the Tantras,* I, Calcutta, 1939.

SAKTISUTRA

Also called *Saktasutra* or *Agastya-sutra.*

It contains 113 sutras and commentary on nineteen of them.

"It contains a series of 113 pronouncements on Sakta doctrine, modelled after the *Sivasutras" - A Hist, of Indian Literature,* ed. J. Gonda, II, p. 166. For the different titles, see *NCC,* I (Rev.), p. 27.

See *Adyar Library Bulletin,* I.iii, p. 95; *Sarasvati Bhavana Studies,* X, pp. 182-187.

SAMMOHA TANTRA

See under *Sakti-samgama Tantra.*

SAMRAJYA-LAKSMl-PITHIKA

In connexion with the *Akasa-bhairava-kalpa,* we have seen that the *S-la-pithika* forms a part of that work. This is confirmed by the chapter-colophons of the MSS of the above title. This work, of unknown authorship and date, contains 139 chapters.

Its special feature is that, besides dealing with the conventional Tantric topics, it contains considerable material about *Rajadharma,* as hinted at by the word *Samrajya* in the title. It deals with following topics:

> forts and the capital city (31-45), coronation (46-61), elements of the state (63), royal duties (65,70-81,100-105), battle (137-138), etc.

There is much information about chariot-making, elephant-lore, horse-lore, infantry, archery, various kinds of arrows, etc.

It is noteworthy that the work reveals some departures from the information about forts, contained in the *Manu-smrti* (vii.70) and the *Arthasastra* (ii.3). In it, *giridurga* has been divided into eight classes.

There are some personal copies of it, inscribed with the names of a few Maratha kings of Tanjore, in the Sarasvati Mahal Library of that place; it seems that it served as a useful manual for the rulers.

SARVANANDA-TARANGINI

Attributed to Sivananda, it, in about 325 stanzas, gives a biographical account of the life of the author's father, Sarvananda (q.v.).

Ed., with Bengali trs., by A.B. Tarkatirtha, Calcutta, 1932.

SARVOLLASA

By Sarvananda.

It deals mainly with Tantric *Sadhana*, particularly *Virasadhana*. In it, verses are compiled from different Tantras. From the portion on *Ullasa-nirnaya* (determination of topics in different chapters), it appears to contain 64 chapters. But, in the extant MSS, 63 chapters are available. According to a tradition, chapter 64 contained the *mantra* by which the compiler attained *Siddhi;* that was why he kept it a close secret, and took it away while renouncing the world.

The main topics, discussed in it, are Creation, *Bhava* (mental attitudes of devotees), *Kumari-puja, Vaisnava Acara,* characteristics of *Sadhanas, Saiva Acara,* substitutes of *Panca-makara, Yantra, Sakta Acara, Sadhakacakra, Sricakra, Bahya Puja, Abhiseka, Daksinacara, Vamacara, Kula-laksana, Siddhantacara, Divyacara, Kulacara, Brahma-jnana.*

Ed. G. Kaviraj; R.M. Chakravarti and D.C. Bhattacharya, Comilla (now in Bangladesh), 1941.

SATA-RATNA-SAMGRAHA

By Umapati Sivacarya who probably flourished towards the end of the 13th century and the earlier half of the 14th. A Saivite writer, he belonged to the families of Diksita priests of the Nataraja temple at Chidambaram, and was one of the four Saiva Santanacaryas. He lived in Kottahgudi on the outskirts of Chidambaram. His traditional biography occurs in two texts, called *Parthavana-mahatmya* and *Rajendrapura-mahatmya,* both about the above place and printed in the beginning of Grantha script edition of Umapati's *Pauskara-bhasya.* Umapati is known to have authored 13 works on Saivism, 11 in Tamil and 2 in Sanskrit.

The *Sata-ratna-samgraha,* an epitome of the Saiva Agamas, with t**he** commentary, *Ullekh(ini),* was written by Umapati. Its main contents are concerned with Saiva philosophy, ethics and religion. The following lines from the Introduction (p. 1) of the text clearly bring out the nature of the work:

It "attempts to harmonise the different ideals of self-realisation and to restrain their extravagance. Intellectual apprehension of the *Tattvas,* strenuous self-sacrifice, unflinching devotion to Sastras and their teachings, ceremonial observances, rituals and Yaugic practices all regarded as effective methods of approach to Siva (Supreme Self)."

According to the author, liberation cannot be attained merely by philosophising. The truth of the following *Mahavakyas* has also to be realised:

Prajnanamanandam brahma (Brahman is perfect knowledge and bliss).

Aham brahmasmi (I am Brahman),

Tat *tvamasi* (That thou art),

Ayamatma brahma (This self is Brahman).

Ed. A. Avalon, *Tantrik Texts,* XXII, Calcutta, **1944.**

SAT-KARMA-DIPIKA

Variously called *Krtya-pallava-dipika, Krtyanupada-dipika, Santikalpa-pradipika,* etc., it is ascribed to Krsna VidyavagiSa Bhattacarya (NCC, IV, p. 358). The author or compiler is identified, not on definite evidence, with Krsnananda Agamavagisa Bhattacarya, the most well-known Tantra-writer of Bengal.

As the title suggests, it deals with the conventional six Tantric acts. It appears to be a *compilation of* passages from some *sources.* For instance, the first chapter has many verses in common with the 23rd chapter of the *Saradatilaka.*

Ptd., with Bengali trs., along with *Dattatreya-tantra,* Calcutta, 1885.

Ed. J. Vidyasagara's sons, in *Indrajala-vidya-samgraha,* Calcutta, 1915.

SATKARMOLLASA

By Purnananda Giri. Besides the six well-known magic rites of Tantra, it deals with *asana* and kwnda (receptacle **of sacrificial fire).**

Hpr. IV. 308.

SATVATA-TANTRA

Not to be confused with the *Satvata-samhita.*

It is a Vaisnava work in the form of a dialogue between Siva and Narada, the former's reply to the latter's enquiry about the incarnations of Krsna. Also called *Tantra-bhagavata,* it comprises nine chapters *(patalas)* the contents of which are briefly stated in the work itself.

I : Creation of the universe.

II : Incarnations of Visnu.

HI : Division of incarnations as *Sampurna, Amsa* and *Kala.*

IV : Kinds of devotion; characteristics of different kinds of devotees.

V : Release from rebirth by service of Visnu in ways suitable in different Ages.

VI : Thousand names of Krsna.

VII : Glory of Visnu-nama; offences relating to the service of Visnu and the recitation of His name; offences committed by Vaisnavas and means of redemption.

VIII : Secret of devotion, the essence of all.

DC : Cause of the origin of Tantra.

Some important matters, discussed in the work, are the following.

Visnu has three forms, called *Purusas;* the first creates *Mahat,* the second remains in the water in the midst of *Brahmanda* and the third exists as the inmost thing among all creatures. The knowledge of the third one leads to liberation.

The *amsavataras* of Brahma, Visnu and Rudra have been enumerated. Hari's *Lilavataras* are loved by people.

How can Krsna, who is Brahman devoid of attributes, be divided as *Amsa* and *Kala?* The reply is that owing to their difference in knowledge and capacity, people describe such divisions as *Puma, Amsa, Amsamsa* and *Kala.*

Bhakti is of three kinds, viz. *Jnanamayi* (when the mind is incessantly attached to Hari; it is superior to *moksa), Bhagavati*(when all the senses are firmly attached to Visnu) and *Premamayi* (resulting from listening to *Hari-lila* from good people).

Bhakti is rooted in the refuge in Krsna. Sincere quest of such a refuge, in body, mind and speech, is called *Saranagati.* It is of three types: the first protecting *dharma, tirtha* and gods from sin, etc.; the

second consists in diverting one's attachment from wife, son, friend, money, house, cattle, etc. to Krsna. The third and highest form of *Saranagati* is that in which the mind, identifying the body with the self, becomes attached to Krsna. *Saranagati* is further divided into six types, viz. resolve to have things favourable to *Bhakti,* avoidance of what is unfavourable to *Bhakti,* unshaken faith in Krsna as the protector, acceptance of Him as Lord, self-surrender and telling Him of distress.

Hindrance to *Bhakti:* possession of material things in excess of what is necessary for leading one's life. Causes of destruction of *Bhakti:* violence to creatures, pride, hatred towards the pious, especially the *guru.*

Bhaktas are divided into three categories, viz.

(1)Nirguna : having pure mind, devoid of pride and attachment, abiding by the Sastra, friendliness to all creatures, non-violence to one who is violent to all creatures.

(2) *Bhakta-bhagavata* : free from attachment, hatred, pride, sense of insult; not loving anything except service of Hari; resorting to Vasudeva in body, house and sense-functions.

(3) *Premika-bhakta* : possessed of love for the pious, pure conduct, free from attachment to those who are addicted to wealth, passion, etc., eager to listen to the glory of Krsna, saluting all, careful in singing the glory of the Lord.

The love of devotees is the means to the release from rebirth.

The thousand names of Krsna are given. If it be not possible to recite all the names, only Krsna may be recited.

Siva's advice is that one should resort to the Lord's feet alone after giving up faith in gods, holy places and religion. Condemned is the worship of all other gods and goddesses with animal-sacrifice for fulfilling desires. Abstinence from animal-sacrifice is better than this practice which has, however, not been categorically banned.

Ed. A.S. Phadke, Varanasi, 1934.

SAUBHAGYA-SUBHAGODAYA (or -SUDHODAYA)

By Amrtanandanatha. The title indicates its subject-matter. In six chapters, of which chapters III-V are devoted to *Sricakra,* it is a manual of rites for acquiring material prosperity.

In some MSS, the author's name is Vidyanandanatha. But, Amrtanandanatha's own statement *(maya saubhagya-subhagodaye)* on *Yogini-hrdaya,* ii.17 confirms his authorship.

Ed. V.V. Dvivedi in his ed. of *Nityasodasikarnava,* pp. 306-321.

SAUBHAGYA-KALPADRUMA

Written by Madhavanandanatha in accordance with the *Paramananda-tantra.*

SRl-TATTVA-CINTAMANI (1499 Saka = 1577 A.D.)

By Purnananda Giri, it is a metrical work in 26 chapters *(Prakasas).* The sixth chapter, called *Satcakra-nirupana,* was so popular that it came to be regarded as a separate work. Many manuscripts of it are found at different places.

The *Sri-tattva-cintamani* deals with the following topics:

Brahma-svarupa, Tattva-jnana-pratibandha-karana, Sabda-brahma-svarupa, Tattva-jnana-svarupa, Diksa, Mantra, Mantrinam dasa-samskarah, Vastuyaga, Mandapa, Sat-cakra, Kunda, Homa, Mantrabheda, Sakti, Sodasividya, Pratahkrtya, Snana, Antaryaga, creation, Sri-cakra, Mudra, Yantra, Sparyakrama, Tripura-sundari-stotra, Purascarana, PrayaScitta, Jnana-duti-yaga, Tripura-sundari-vidya-jivana-praptyupaya, Devata-stava-patha, Sri-mahatripurasundari-stotra, Mahayantra-samskara.

Some interesting observations of the author are the following. The causes of loss of longevity are acceptance of gifts from those who fail to do the duties prescribed for their castes and stages of life, lust for others' wives, greed for others' money, non-study of Vedas and other scriptures, deceiving the *guru,* unrestrained sense-indulgence (i.26-27); threefold Diksa, viz. *Sambhavi* (ii.16-17), *Sakteyi* (ii.14-15) and *Mantri* (ii.10-13); highest goal can be attained only by *Saksat-tattva-jnana* (i.47-51) or direct knowledge of reality and not by austerities; *moksa* means merger of the individual soul into the Supreme Soul (i.64); *Jnana* alone leading to salvation is twofold - arising out of *viveka* (discrimination) and arising out of *agama* (i.67)

or scriptures; *Antaryaga* (mental worship) highly extolled, and stated to be performed through absence of illusion, pride, passion, conceit, delusion, arrogance, jealousy, agitation, malice, greed, restraint of senses, kindness, forgiveness, knowledge, non-violence (stated to be the best). These are called *Bhava-puspas* (chapter xvi).

Construction and worship of *Sricakra,* called *Cakraraja* which is conducive to all material happiness, have been dealt with.

The author clearly forbids a Brahmana to offer wine to goddess (xviii.574). A Brahmana, adopting *Vamacara,* must not even eat meat and drink wine *(ibid.).* Wherever wine is prescribed, a Brahmana should offer, as substitutes, coconut water and honey.

The following flowers are called *Sakta* (suitable for worship of Sakti):

Ambhoja - Same as Utpala (q.v.)
Aparajita - *Clitoria ternatea*
Asoka - *Saracaasoca*
Bandhujiva - *Pentapetes phoenicea*
Campaka - *Michellia chamaka*
Drona - *Leucas cephaloles*
Hayari - ?
Jati - *Jasminum officinale*
Java - *Hibiscus rosusinensis*
Kubja - ?
Kunda - *Jasminum pubescens*
Kurantha - *Barleria prionitis*
Madana - ?
Mandara - *Erythrina variegata*
Naga - ?
Patala - *Stereospermum suaveolens*
Punnaga - *Calophyllum inophyllum*
Rama - ?
Utpala - *Nymphaea lotus*
Vijaya - ?
Yuthi - *Jasminum auriculatum*

The offer of certain flowers in certain seasons is condemned, e.g. *Sephalika* and *Kahlara* excepting in autumn.

The work mentions some gems, jewels and pearls, e.g. *Prabala, Marakata,* etc. the use of which is stated to produce good result.

In chapter xxii, it is laid down that, to ensure the acquisition of learning by a man in future, within three days of his birth, a particular *mantra* should be written on his tongue with honey and white *durva* grass or a golden pencil.

Chapter xxiii contains procedure of practice of magic, both white and black. In white magic are included power of being murder-proof, dear to the king, being like Cupid, counteracting the effect of poison at sight, attracting goddess of prosperity, etc. Tannic black magic is too well known to be repeated.

Among the creatures to be sacrificed in worship are also human beings whose meat is stated to give the greatest satisfaction to goddess (ch. xxiv).

Critically ed. by B.M. Samkhyatirtha and C. Bhattacharya, with introduction by P.C. Bagchi, Calcutta, 1936; Tantrik Texts Series, No. 2.

SRIVIDYA-RATNA-SUTRA

Same as *Gaudapada-sutra* (q.v.).

SUBHAGODAYA

Attributed to Sivananda (son of Sarvananda of Bengal?) by some, to Gaudapada by others, it is a short tract of 52 stanzas dealing with the subject-matter of the *Nitya-sodasikarnava* (q.v.). In view of the fact that it is quoted, *inter alia,* by Amrtananda in his *Dipika* and by Mahesvara in his own commentary, *Parimala,* on his *Mahartha-manjari,* it seems to have been authoritative.

Ed. V.V. Dvivedi as an Appendix to his ed. of *Nitya-sodasikarnava.* For a list of quotations from the *Subhagodaya,* see G.N. Kaviraj, *Luptagama samgraha,* pp. 157 f.

SUDHA-VIDYOTINI

Title of a commentary on the *Saundarya-lahari*

SVACCHANDA-TANTRA

Of unknown authorship and date. From the introduction, it is learnt that it is an abridged form of the original work containing one hundred crore verses. *Svacchanda* means free will which is the keynote of Kashmir Saivism. Belonging to the *Trika* system of Kashmir Saiva philosophy, it is a leading Tantra of *Daksinacara,* and one of the best *mantra-sastras.*

This work mentions free and pure *Cit,* and is monistic. **Its** approach is totally different from that of the *Mrgendra* and *Matanga* Tantras of *Daksinacara;* they advocate dualistic philosophy. Ksemaraja, the well-known commentator, gives a monistic interpretation.

This Tantra is singularly devoid of the treatment of the six malefic acts *of Marana* etc., so common in Tantra. It stresses *upasana* (worship, meditation) and *Kriya* (ritual).

It comprises fifteen chapters.

Ed., with Ksemaraja's comm., by K.V. Dvivedi, Pt. **I, II.**

SYAMA-RAHASYA

By Purnananda Giri, in 15 or 16 chapters, according to some, 22 chapters according to others. It lays down the practices of the worshipper of Kali. It is the most well-known and popular among his works. The important topics discussed are:

> mantroddhara, morning duties, bath, daily prayer, tarpana, nyasa, etc.; puja-vidhi, stava and kavaca, purascarana, various dhyanas and mantras relating to Kali, Smasana-kali, etc.; Kulacara, Kunda-golodbhava, svayambhu-kusuma-grahanadi-vidhi, dutiyaga, Sivabali, mantra-siddhi, kamyaprayoga, Mahisa-mardini-puja, vira-sadhana, Kali-stava, kavaca.

The work prescribes expiation for incest including sexual intercourse with one's mother. In ii. 22, worship with the following *visaya-puspas* (ii.24-26):

> *Amoha, Amaya, Anahamkara, Asabda, Apada, Adambha,* the qualities of *Sattva, Rajas* and *Tamas, Amatsarya, Alobha, Ahirnsa, Indriya-nigraha, Daya, Ksama, Jnana.*

Under *Guru-krama,* the *gurus* (all males) of the *Manavaugha* category were perhaps historical personages; they are called kali-*kala-gurus.*

The work refers to more than sixty Tantras, besides referring to others as tantrantare, *anyatra.*

It mentions Padmapadacarya (under iii.78) and Raghavabhatta (under iii.165).

The work appears to be partly modelled on the *Tararahasya* of the author's preceptor, Brahmananda.

Ed. P.C. Pal and ors., Calcutta, 1948 Vikrama Samvat 1891-92; J. Vidyasagar, Calcutta, 1896; P.K. Sastri, Calcutta, 1313 B.S.; R.M. Chatterji, *Vividha-tantra-satngraha,* Calcutta, 1874-84; S. Tirthanatha, with Bengali trs., Calcutta, 1389 B.S.

TANTRA-CUDAMANI

Alternative title of the *Sakta-krama* (q.v.).

TANTRALOKA

By Abhinavagupta. Written in 37 chapters, and primarily based on *Malini-vijaya-tantra,* it deals elaborately with the principles and practices relating to Kashmir Saivism.

In this huge treatise, the speculative element is predominant in the earlier part and the ritualistic in the latter. In the speculative part, the author deals with the *upayas* or means of attaining the divine self. This is followed by a discussion on the *adhvams* or systems of cosmic powers used as the paths of access to the state of liberation. The charming activity of Sakti is described in chapter XIII. Chapter XXIX deals with the esoteric rituals of the followers of *Kula* tradition. The work has some historical importance in the fact that a lengthy portion at the end (37,33-85) contains an autobiographical account of the author and his family as well as his *Guru-parampara.*

It has two commentaries, one being the *Tantraloka-viveka* by Jayaratha.

For details, see K.C. Pandey, *Abhinavagupta* (2nd ed., 1963), pp. 52 ff; N. Rastogi, *Intro, to the Tantraloka,* Delhi, 1987.

Ed., with commentary of Jayaratha, by M.K. Shastri, Srinagar-Bombay, 1918-38 (12 vols.). An ed., by Dwivedi and Rastogi, in 8 vols., pub. by Motilal Banarsidass, Delhi, 1986. Trs. into Italian by R. Gnoli "Luce delle sacre scritture", Torino, 1972.

TANTRA-PADDHATI

Alternative title of *Isana-siva-gurudeva-paddhati* (q.v.).

TANTRARAJA-TANTRA

Of unknown authorship and date. It comprises three sections, viz. *Kadi, Hadi* and *Kahddi* (also called *Sakti-samgama);* each section represents a distinct Mate or school of opinion about the way of regarding and worshipping the *Devata.* The *Kadi* section, also called *Kadi-mata-tantra* and *Sodasa-nitya-tantra,* has been published. It consists of 36 chapters, each containing one hundred stanzas.

It has at least three commentaries. One of these is the *Manorama* (1660 VS = 1603-4 A.D.) by Subhaganandanatha (chaps. I-XXII), and completed by his pupil, Prakasanandanatha (XXIII-XXXVI). Another commentary, called *Sudarsana* is by Premanidhi Pantha (ascribed to his wife Pranamanjari). The third commentary is by one Sivarama.

Another indication of its popularity is the existence of about 30 MSS in different parts of the country (see *NCC,* VIII, p. 92).

The following important matters have been dealt with in this work.

Chap. 1 : Meaning of *Kadi,* summary of the work, 25 defects of *mantras* to be removed by *Guru.* The union of the first letter A with the last one *H* makes *Aham* which represents all the letters and, therefore, in terms of *mantra,* the full expression of the Self. The Tantras of the *Kadi* class are stated to be nine which, according to the commentary, are: *Sundan-hrdaya, Nitya-sodasikarnava, Candrajnana, Matrka, Sammohana, Vamakesvara, Bahurupastaka, Prastara-cintamani* and *Meruprastara.*

Chap. 2 : *Gurus* of *Divya, Siddha* and *Manava* classes named in verses 2-5. *Mandalas* and *Yantras* described.

Chaps. 4-5 : Rites relating to Lalita. Nine *Cakras* under three heads, viz. *Srsti, Sthiti* and *Samhara.* The Yoginis in the *Cakras* mentioned. Nine names of Devi, e.g. Tripura, Maha-tripura-sundari, etc. Nine

principal *Mudras. Matrkas* divided into nine groups. Verses 79-80 give ethical principles, e.g. avoidance of desire for or denunciation of wife, not to be angry with women, not to beat them even when they are wicked.

Chap. 6 : Final aim of worship - realisation of the unity of Devi, the self, *Cakra, Devatas* therein and the surrounding *Saktis.*

Chap. 7 : Devoted to the worship of the first to the ninth *Nityas;* Chaps. 15-21 deal respectively with the tenth to the sixteenth *Nityas.*

Chap. 8 : A devotee should drink wine only so long as the mind is not entirely absorbed in Devi; to drink more is sinful. Verses 30-32 provide that different *Yantras* should be engraved, painted or drawn on pieces of gold, silver, copper, cloth, birch-leaf with sandal-paste, camphor, musk, saffron, etc.; these should be worn on the head or arms or neck, waist or wrist.

Chap. 10 : Verses 81-85 state *Trailokya-mohana-vidya.*

Chap. 26 : Unity of the 16 *Nityas* and the *Matrkas.*

Chap. 28 : States the identity of the universe with 16 *Nityas.*

Chap. 31 : Incidentally, many trees are mentioned.

Chap. 33 : It is stated that there are 960 *Yantras* of Adya Nirya, Lalita.

Chap. 34 : Verse 84 states that Lalita assumed the form of Krsna who was surrounded by His *Saktis.* He assumed six forms, called Siddhagopala, Kamaraja-gopala, Manmatha-gopala, Kandarpa-gopala, Makaraketana-gopala and Manobhava-gopala. The last five are stated (28-33) to have been created by Lalita. Verses 96-99 mention some herbs the use of which, in the prescribed manner, enables one to visualise *Devatas.*

Chap. 35 : Deals with the *vasana* of words. It does not convey the etymological meaning of a

Particular word, but what the devotee Understands or ought to understand by it. Verse speaks of the *vasana* which indicates the oneness of the 16 *Nityas* with the self of the devotee. Verse 6 states that the worship of S*ricakra* is unification of the Knower, knowledge and the Object of knowledge. The identity of the different parts of the devotee's self with the different parts of *Sricakra* has been stated. Verses 27-30 state that a *mantra* of one letter is called *Pinda*, of two letters *Kartari*, of three to nine letters *Bijapa*, of ten to twenty letters M*antraka;* that which exceeds that number is called *Mala.*

Verses 91-100 name fifty herbs *(osadhi)*, one for each of the fifty letters of the alphabet. These are classified into five groups of ten each. Each group belongs to one of the five gross elements *(bhuta)*.

Chap. 36 begins with twenty questions put by Devī to Śiva about the following:

(i) True nature of the *Nityās*, (ii) means of knowing them, (iii) form of the universe, (iv) *puṇya* and *pāpa* of creatures, (v) causes of *puṇya* and *pāpa*, (vi) causes of rebirth, (vii) liberation, (viii) world of birth and death, (ix) one who attains liberation, (x) cause of bondage, (xi) means of liberation, (xii) root of *saṃsāra*, (xiii) *Tattvas*, (xiv) intelligence, (xv) senses, (xvi) *prāṇas*, (xvii) *jīva*, (xviii) *para* (beyond *jīva*), (xix) *Kāla*, (xx) *Graha*.

It is stated that one cannot get anything without a *Sadguru* (good preceptor) and personal effort.

Each chapter of the work is named after a *Tattva*. The *Tattvas* of the successive chapters are:

Bhūmi (earth), *Toya* (water), *Vahni* (fire), *Vāyu* (air), *Vyoman* (ether), *Gandha* (smell), *Rasa* (fluidity), *Rūpa* (form), *Sparśa* (touch), *Śabda* (sound), *Yoni* (genital organ), *Pāyu* (anus), *Pāda* (foot), *Pāṇi* (hand), *Vāk* (speech), *Prāṇa* (vital breath), *Jihvā* (tongue), *Netra* (eye), *Ghrāṇa* (sense of smell), *Śrotra* (ear), *Ahaṃkāra* (ego), *Buddhi* (intellect), *Manas* (mind), *Prakṛtyātmā*, *Puruṣātmā*, *Niyatātmā*, *Kālatattva*, *Rāgatattva*, *Vidyātattva*, *Kalātattva*, *Māyātattva*, *Śuddhavidyā*, *Īśvarātmā*, *Sadāśiva*, *Śaktitattva*, *Śivatattva*.

Ed. L. Sastri, Pt. I (chaps. 1-18) with *Manorama* commentary, London, 1918 *(Tantrik Texts,* viii); Pt. II (chaps. 19-36) with same commentary, ed. S. Misra, Calcutta/London, 1926 (*Tantrik Texts,* xii). An Introduction, covering both parts, by A. Avalon, reprinted in 1952 under the title *Tantraraja-tantra, a short analysis.*

See C. Chakravarti, *Tantras,* etc., p. *77;* K.V. Sarma, *Gode Comm. Vol.,* pp. 185-188.

The *Tantraraja* is referred to, *inter alia,* in Krsnananda's *Tantrasara.* Also quoted by some other writers, e.g. Narasimha Thakkura in *Tara-bhakti-sudharnava,* by Navamisimha in *Tantracintamani,* by Girvanendra Sarasvati in his *Prapanca-sara-samgraha,* etc.

TANTRASARA (c. 1580 A.D.)

(1) By Krsnananda Agamavagisa Bhattacarya

It contains the essence of the Tantras of all sects, viz. Saiva, Sakta, Vaisnava, Saura, Ganapatya, etc. It appears that the original text has undergone many changes.

Besides the main topics, usually discussed in Tantras, it contains also hymns addressed to several deities. The author quotes from various Tantric works, both original and digest; of these works, some are known only by name.

To him belongs the credit of conceiving the image of goddess Kali, which has been widely popular in Bengal. He is believed to have introduced the worship of Kali in Bengal.

An index to its popularity even beyond the confines of Bengal is that its manuscripts exist in several scripts besides Bengali.

Although contrary to the conventional Brahmanical Sastras, Tantra allows considerable latitude to women and Sudras, yet Krsnananda debars them from certain *mantras,* e.g. *Gayatri, Omkara* and *Laksmi-mantra* (Sri).

The author insists on *Kumart-puja* (worship of virgin girls) as indispensable in certain rites, particularly in *Durgapuja* (on the *Mahanavami tithi).*

The different forms of Kali, described by the author, are called *Daksina-kali, Bhadra-, Guhya-, Smasana-, Maha-.*

Amrtananda Bhairava and Ramananda Tirtha (18th century) prepared separate revised versions of the *Tantrasara.* Ramananda's

version is preserved in a complete manuscript in Asiatic Society, Calcutta.

The Vangavasi ed. of the work and Ramananda's version contain references to Purnananda and his *Sri-tattva-cintamani*. It is doubtful whether these references occurred in the original work of Krsnananda.

The work has a commentary by Vyasa, son of Janardana.

For further details about the work, see S.C. Banerji, *Tantra in Bengal*, Delhi, 1992.

Ed. (i) P. Tarkaratna, with commentary and Bengali trs., Calcutta, 1927. (ii) R. Chattopadhyay, with Beng. trs. (iii) S.C. Mukhopadhyay, Vasumati, Calcutta, 1334 B.S. It is entitled *Brhat-tantrasara*.

See D.C. Bhattacharya, in *P.K. Gode Comm. Vol.*

(2) By Abhinavagupta

It is an epitome of the author's *Tantraloka* (q.v.).

Ed., with notes, by M.R. Sastri, Srinagar, 1918. **Rep**rint**,** D**elh**i**,** 1983.

TANTRASARA-SAMGRAHA

By Narayana, son of Uma and Narayana of Sivapurana and a native of Kerala, belonging to the 15th or 16th century. This work is to be distinguished from its namesake by Anandatirtha. In 32 chapters, it is a manual of popular medicine and worship of certain deities, mixed with magic. Antidotes for counteracting the effects of various kinds of poisoning have been dealt with in the first ten chapters which, together, are sometimes called *Visa-narayanTya*. The remaining chapters deal chiefly with the subjects stated below:

XI-XIV : Remedies for ailments, caused by planets;

XV-XVI : Cures of other maladies;

XVII-XVIII: Destroying the effects of hostile magic;

XIX : Causing illusion; worship of deities for achieving various results.

Remarkable similarity is noticed between the portions of this **wo**rk from chapter XI onward and the second book of the *Isana-siva-gurudeva-paddhati* (q.v.). The portions concerned of both these works **ar**e **call**ed *Mantrapada*. Similarity is found also between chapters I-X

of the *Tantrasara-sarngraha* **and** chapters XXXIX and XL of the other work. It is difficult to ascertain who exercised influence on the other writer.

The first part of *Tantrasara-sarngraha* has resemblance with the 13 chapters of the *Kasyapa-samhita* (Triplicane, 1933).

Ed. M.D. Aiyangar, Madras, 1950, with a commentary.

TARA-BHAKTI-SUDHARNAVA (c. 1680 A.D.)

By Narasirnha Thakkura (c. 1668 A.D.), son of Gadadhara. The author is the fifth lineal descendant of Govinda Thakkura, author of the *Pradipa* commentary on the *Kavyaprakasa* of Mammata.

Written in 20 chapters *(Tarangas),* it deals elaborately with the worship of Tara who is not to be identified with the Buddhist goddess of this name. This Tara is one of the ten Vidyas, connected with Sakti.

In Tarahga 6, passages, quoted from the *Kurmapurana* (1.12.261-263), state that various Sastras like *Bhairava, Yamala, Varna,* etc. opposed to Veda and Smrti, were written for deluding *(mohaya)* people. The author of the *Tara-bhakti-sudharnava* observes that the Puranas aim at glorifying the Veda, and not disparaging the Tantric *Agamas.*

In glorifying the *Guru,* it betrays the barbarous provision (Tarahga iv, p. 116) for offering one's sister, daughter or wife to be enjoyed by a *Kulayogin* who is drunk.

It appears to have been compiled from various Tantras, e.g. *Rudrayamala, Tattvabodha, Tantracudamani, Matsyasukta, Tararnava,* etc.

Ptd. in *Tantrik Texts,* xxi, Calcutta, 1940.

TARARAHASYA

By Brahmananda Paramahamsa.

In four sections (*Patalas),* it deals mainly with rites and practices in connexion with the worship of Tara, various images of this deity, daily duties, *mantra* and *gayatri* relating to Ekajata, Ugratara and Nilasarasvati, worship of Siva phallus, *antaryaga, yantras* relating to the above deities, rosaries, expiatory rite in case of forgetting *mantras,* purification of *Pancatattvas, Yoga.*

Ed. J. Vidyasagar, Calcutta, 1896.

Several other works have the same title. Of these, one is a part of the *Rudrayamala-tantra.*

TARA-RAHASYA-VRTTI(KA) or VASANA-TATTVA-BODHIKA

Attributed to Gaudlya Samkara. In the colophon, he is referred to as son of Kamalakara and grandson of Lambodara. From the date of a MS, belonging to Darbar Library of Nepal, given as Laksmana Samvat 511 *(=* 1630 A.D.), the author may be supposed to have flourished in 16th-17th century.

In 15 chapters, comprising an estimated (by Stein) number of 2,500 stanzas, it describes daily worship, *diksa* and *purascarana* in a general way. The author pays special attention to matters relating to the worship of Tara. The sixth chapter deals with *Mahacina-krama,* the Tibetan mode, the ritualistic practices concerning the worship of Tara.

The work is probably the same as the *Tara-rahasya-vrttika,* mentioned by Narasirnha Thakkura in his *Tara-bhakti-sudharnava,* p. 141.

It has a commentary, called *Vrtti.*

Pub. from Varendra Research Museum, Rajshahi (now in Bangladesh, 1961). For information about the author, see C. Chakravarti, *Tantras,* p. 68 f.

TARATANTRA

A short tract of six chapters and 150 stanzas, it lays down the *mantra* for the worship of *Ugratara.* The Buddha and Vasistha are stated to have done *sadhana* with this *mantra.*

It has some historical importance as it names nine *Kaula Gurus* whose names end in *-natha.* It mentions *Mahacinakhya Tantra,* and states that *Cinacara* came from Mahacma.

This work deals in detail with the worship of Tara (without giving Her *dhyana)* according to *Vamacara* in which *Pancamakaras* are indispensable. The connexion of *Cinatantra* with the worship is recognised. The devotee is required to offer his blood to Goddess. In chapter V, even a drop of the worshipper's blood is declared to be better than a pitcherful of the blood of animals.

Ptd. Varendra Res. Soc, Rajshahi (now in Bangladesh), 1913; ed. A.K. Maitra, Delhi, 1983.

TATTVANANDA-TARANGINl

By Purnananda Giri. In 6 *Ullasas* (chapters), it deals with the common Tantric topics of *bijoddham, mantroddhara,* etc.

RASB, V11I. A. 6200; BORI, 387 of 1882-83.

TODALA-TANTRA

It is in ten chapters *(Ullasas)* containing a total of about 500 stanzas. The meaning of the title is not known.

It begins with the determination of Bhairava. The main topics of discussion are:

> corpse as the mount of the goddess, Jnana-yoga, seven svargas, seven patalas, nadi, mudra, mantras of Kali and Tara, Kali-puja, purascarana, deha-yoga, description of body as a microcosm, navarna-mantra, means of getting long life, Satcakra, mantra and dhyana of Bhuta-katyayani, dasavatara. Great stress is laid on japa according to prescribed methods.

Mentioned in *Matrkabheda, Sarvollasa* of Sarvanandanatha, *Saktananda-tarangini* and *Agama-tattva-vilasa* of Raghunatha Tarkavagisa.

Ed. B. Sarma, Prayag, V.S. 2018 (=A.D. 1961/62); G. Kaviraj in *Tantra-samgraha,* II, pp. 53-94.

TRIPURA-RAHASYA

An anonymous work existing in three parts *(khanda),* called *Mahatmya, Jnana,* and *Carya;* the last one has not yet been published. Traditionally, it contains about 12,000 stanzas; the total number of verses in the two extant parts is 6687 + 2163 = 8,850. The work is in the form of a discourse, delivered by Haritayana to Narada, the discourse is represented as a reproduction of the teachings of Dattatreya to Parasurama.

Tripura, the Supreme Goddess, is variously called Sundari, Lalita, Sodasi, Sri Vidya, Kamesvari, etc. The significance of the name Tripura is that Her body is supposed to consist of three Saktis, Brahmi, Vaisnavi and Raudri.

It has a commentary, called *Tatparya-dipika* by Dravida Srmivasa, son of Vidyanatha Diksita of village Mahapuskara in Dravida country; it is dated Kali era 4932 = 1831 A.D.

The *Jnanakhanda,* comprising 22 chapters, is briefly described below.

The Supreme Reality, of the nature of Pure Intelligence, is self-luminous and free from the limitations of time, space and causality. Possessed of unrestricted Power of Will, it is fully free. This freedom means that the essence of consciousness is basically distinct from matter.

As regards the aforesaid Power, Creation follows its manifestation; Dissolution follows in the wake of the abeyance of the Power.

Caitanya (consciousness), the self-luminous light, may shine on itself when it is known as *Ahamta* (I-ness). Or, resting on non-ego, it may express itself as *Idamta.*

The work is highly philosophical. Its philosophy will be understood by showing the main points of its difference from the Vedantic standpoint. In the Tantra, Siva and Sakti are two aspects of the same Reality, i.e. Pure Consciousness. In Advaita Vedanta, Brahman is corresponding to the Tantric Pure Consciousness; Vedantic Sakti, known as *Maya,* is material but not of the nature of Brahman. On the other hand, Tantric Sakti or Pure Freedom is non-material. Its spiritual essence is indicated by its designation, *Cit Sakti.* In Tantra, *bahyabhasa* (external manifestation) is of non-Ego *(anahambhava)* within Pure Ego, appears external to it. In Vedanta, we have Radical Nescience *(mulavidya);* the so-called *Avyakta* (unmanifest) or Jada Sakti (matter) is the aforesaid non-Ego. In Tantra, however, the Lord's freedom or the Spiritual Power (*Cit Sakti)* is above the aforesaid Nescience.

In Vedanta, we have the doctrine of illusory appearance of the world *(vivarta-vada).* According to the Tantra, the world is real. It is the expression of the Free Will *(Cit Sakti)* of the Lord.

According to Vedanta, the world resolves itself into Maya which, being different from Brahman, is material. In Tantra, the world is resolved into the above *Cit Sakti* which remains even after the dissolution of the world.

Ed. Jnanakhanda by G. Kaviraj and N.S. Khiste, Varanasi, 1925-28; 2nd ed. by G. Kaviraj, 1965, with comm., *Tatparya-dipika.*

Eng. trs. by A.U. Vasavada, Varanasi, 1966.

TRIPURASARA-SAMUCCAYA

Ascribed, in the colophon, to Nagabhatta. In it, there is salutation to Mahesvara-tejanandanatha. Divided into ten chapters *(Patalas),* it deals mainly with Bhuta-suddhi, Mantra-svarupa, Pranayama, and its effect on health, Yonimudra resulting in the removal of defects like *chinna* of *mantras,* special kinds of Yoga in the six Cakras, Svayambhulihga, Banalinga, etc. in Muladhara, Ajna, etc., Yantras, Bahya-puja, Mandapa, Kunda for homa, Sthandila for homa.

It has commentaries by Nagabhatta, Harisinghji, Satyavasa, Gangarama and Govindacarya.

Quoted, *inter alia,* in the *Tantrasara* of Krsnananda, the *Durgotsava-tattva* of Raghunandana.

Ptd., with Govindacarya's comm., Calcutta, 1897 (2nd ed.).

UDDISA-TANTRA

(Also called U-mahatantra, U-sastra, Ravanoddisa, Ravanoddisa-damara-tantra-sara, Uddamara-tantra, Virabhadra-tantra, U-viratantra.)

It seems to have been designed as a handbook for those who perform tantric rites for causing harm to the enemy, preventing abortion and barrenness of semen, attaining *Siddhi,* etc. The following are some of the interesting topics dealt with in the work.

Chapter IX contains, *inter alia,* the procedure of *Sava-sadhana* and the application of *Mrta-sanjivant-mantra* (for reviving a dead , person). Chapter X contains some other rites for prevention of troubles caused by mice, serpents, etc. For example, having made a paste of goat's dung and urine as well as *haritala* (yellow orpiment) along with onions, one should besmear a mouse with it. Seeing or smelling it, other mice will run away. By burning a mixture of white molasses, sandal, Vidanga (a kind of vegetable and medicinal substance, largely used as a vermifuge), Triphala (the three myrobalans taken together, viz. Amalaki - *Emblica officinalis,* Haritaki - *Terminalia chebula,* Baheda - *Terminalia belarica),* lac and flowers of Arka *(Calotropis gigantea)* one can prevent serpents and scorpions. By s scattering a mixture of sand and white mustard in the field, one can drive away the birds and beasts damaging crops.

One should collect a *Sarpaksi* (?) plant with roots and leaves on Sunday and make a paste of it with the milk of a cow of one colour. This should be taken by a woman in her monthly illness. She should eat light food consisting of *Sali* rice and *Mudga (Phaseolus aureus).* Thus, a woman can conceive within seven days. She should avoid tension, shocks, fear, day-sleep, work, cold and heat. An alternative is to take a mixture of equal quantity of pasted *Musta (Cyperus rotundus)* grass, *Priyarigu (Aglaia odoratissima), Sauvira,* lac, honey and water with which old rice has been washed.

After feeling sudden pain in the first month of pregnancy, crush *Padmaka (Prunus puddum), Usira (Andropogon squarrosus)* and sandal, and mixing the powder with cow's milk, take one *pala* of it - this prevents abortion.

Easy delivery is ensured by inserting, into the female organ, the pulverised root of white *Punarnava (Boerhaavia repens)* plant. An alternative recipe is to drink water boiled with *Dasamula* (?), mixed with ghee and rock-salt.

We have noted only some of the recipes, given in the work.

That this work was regarded as authoritative is **prove**d by its mention in such works as Nagarjuna's *Kaksaputa,* Narasirnha's *Tara-bhakti-sudharnava, Sarvollasa* of Sarvananda, etc.

The existence of about 80 MSS, representing different versions, found in different parts of the country (vide *NCC,* **II,** p. 291 f) and several editions indicate the popularity of the work.

It may be noted that the first 11 stanzas of chapter II of the Tantra are identical with 1.1-11 of the *Mahanirvana Tantra.* There is an *Uddisa-tantra* ascribed to Srinatha *(NCC,* II, p. 291).

Some editions are (1) by R.M. Chattopadhyay, in *Indrajaladi-samgraha,* Calcutta, 1879; (2) in *Sulabha-tantra-prakasa,* Calcutta, 1887; (3) with Hindi trs., Moradabad, 1898.

URDHVAMNAYA

It is curious that it seems to have been the title of two works, one Vaisnava and the other Sakta; the latter has the alternative title Kalyurdhvamnaya-tantra, and is ascribed to Mahadeva.

The one, available in print, is called *Urdhvamnaya-samhita,* Ed. A.C. Tarkanidhi, Calcutta, 1285 B.S. = 1878 A.D., with Bengali trs.

See NCC, **III,** p. 3.

VAMACARA-MATA-KHANDANA

Ascribed to Kasmatha Bhatta. The title indicates its contents.

See MS RASB, VIII. A 6446.

VAMAKESVARA-TANTRA

Of unknown authorship, date and provenance, it is a misnomer. Consisting of eight chapters *(Patalas).* The first five chapters together are called *Nityasodasikarnava* or *Catuhsati* (because of the total of 400 stanzas) and also *Vamakesvanmata.* The last three chapters are collectively called *Yogini-hrdaya.* In later times, the *Nitya* and the *Yogini* have been treated as two separate works.

The main contents of the first five chapters are briefly stated below.

I The Goddess who questions Siva, sums up the 64 Tantras containing secret *mantras;* appearance and disappearance of *Samsara,* Paramesvari, the receptable of the world, 16 *Nityas, Cakrapuja,* various *vidyas, japa,* etc.

II *Yantras* - their nature and the good effects of wearing them, supernatural powers attainable by a devotee, etc.

HI *Madras.*

IV *Aksaradi - sadhana,* nature of *jnana,* Supreme Power of Sakti, cosmogony, glorification of *vidyas,* etc.

V *Japa-homa-vidhi, mala-nirupana,* etc.

The work has one commentary each by Bhaskararaya *(Setubandha),* Vidyanandanatha (*Artharatnavali),* Sivananda or Sivanandanatha *(Rjuvimarsini).* To Jayaratha is ascribed a commentary, called *Vivarana,* on the *Vamakesvara Tantra (NCC,* VII, p. 187). Jayaratha appears to have flourished in the 12th-13th century. Jayaratha states that the first commentary on the *Nitya* was by Isvarasiva, a Kashmirian author of the 9th century (vide M.K. Sastri's edition of the *Nitya,* p. 47). Thus, the 9th century is, perhaps, the lower terminus of the date of the *Nitya.*

Ed. (1) V.V. Dvivedi, with a learned introduction and commentaries of Sivananda and Vidyananda, Varanasi, 1968; (2) K.S. Agase, Poona, 1908, with Bhaskara's commentary (rev. ed., 1970); (3) M.K. Sastri, Srinagar (under the title Vamakesvari-mata) with Jayaratha's comm.

VARIVASYA-RAHASYA

It is attributed to Bhaskararaya who is renowned in the realm of Tantra. The title means 'secret of *Varivasya'* which means seva, *puja, upasana,* etc. Consisting of 167 verses, it deals with *Srividya* as in *Kadimata* - its interpretation and the worship of the deity adored by the author. The Vedic nature of *Srividya* is mentioned (6-8), the four *bijas* constituting it are referred to (32), the presiding deities are found (32-36). It dwells on the existence, within it, of the five stages of consciousness (viz. *Jagrat* - waking, *Svapna* - sleep, *Susupti* - deep slumber, *tunya* - being one with Brahman and the stage beyond), etc. It is important that the work identifies the *Vidya* with Vedic *Gayatri* (60 f). The symbolic exposition of the 15 syllables, constituting the *Snvidya,* have been discussed.

There is a commentary, called *Prakasa,* by the author himself.

Ed. (1) with author's comm., Eng. trs. and notes, by S.S. Sastri, Adyar (Madras), 1948; (2) I.C. Sastri (with *Bhavanopanisad),* Calcutta, 1917.

There are other eds. of which mention may be made of the one pub. at Amalapuram, 1908 (in Telugu script).

(SRI) VIDYARNAVA-TANTRA

Attributed to Vidyaranya (to Sivananda Gosvamin, by some) who may or may not be identical with the renowned Advaita philosopher (14th century) of that name, it is a compilation of quotations from different texts with brief connecting prose lines. Among the Tantras, drawn upon by him, important are the *Kularnava, Jnanarnava, Tantraraja, Rudrayamala* and *Tripurarnava.* From certain evidences, he seems to have flourished after the middle of the 11th century.

The work is in two parts - Purvardha and Uttarardha. The earlier part deals with the details about the threefold worship of Maha-tripurasundari as *Sthula* (gross), *Suksma* (subtle) and *Para* (transcendental). The latter part describes the worship of other gods and goddesses. It is interesting to note that Buddhist deities, Ekajata, Tara, Nilasarasvati and Manjughosa are also mentioned.

The compiler mentions the line of *Gurus* through which he was initiated to the lore of Mahatripurasundari. The line of teachers is divided into two parts, the first part mentions 71 persons, headed by Kapila, ending with Samkaracarya. The second part names the Gurus

from Samkara downwards. There is mention of 14 disciples. The compiler is declared to be a great grand-disciple of Samkara (1.71 f).

The work, in its printed form, contains at least 11 chapters *(svasas);* it ends abruptly after stanza 78 of ch. 11. The work appears to have been compiled at the request of Ambadeva, son of Praudhadeva and king of Vidyanagara (=Vijayanagar).

Some of the noteworthy features of this Tantra are as follows. In chapter 19, there is vehement condemnation of the *dvijas* who bow before the image of Vismi or the Siva phallus established, worshipped or even touched, by Sudras. The prohibited persons include *Pasandas* (heretics), *Abhiras,* women and uninitiated *dvijas.* Sudras and women are debarred from touching a *Siva-linga,* duly consecrated by Brahmins, versed in *Mantras.* Not to speak of reciting Vedic and Puranic *mantras,* women and Sudras have no right to hear their recital. A *dvija* is forbidden to enter the house of a Buddhist on pain of eternal suffering.

This chapter gives a detailed description of good and bad *Salagrama* stones which are worshipped as symbols of Visnu or Narayana.

On the authority of the *Haya-sirsa-pancaratra,* the Vaisnava images of Vasudeva, Samkarsana, Pradyumna and Aniruddha are mentioned. On the authority of the *Siddhartha-samhita,* 24 Visnu images are described; thus, it has importance in the history of Indian sculpture.

The Veda is highly extolled. It is ordained that the Tantric worship of the five deities, beginning with Ganesa, should be preceded by their worship with Vedic *mantras.* Brahmins, taking to the Tantric way out of passion or greed, leaving aside the Veda, become *Mlecchas* and doomed to perdition.

In this chapter, *antaryajna* (mental worship) has been regarded as extremely important.

In chapter 24, Kali, variously named as Syama, Daksina, Bhadra, Guhya, Smasana and Mahakali, has been highly eulogised, and great importance attached to devotion to Her.

Among the magical practices, contained in chap. 25, there is a process for ensuring the easy delivery of an issue. Of other magic rites, one is concerned with making oneself invisible to others.

It is, indeed/interesting that, though *Guru* has been accorded an exalted position in Tantra, this work does away with the indispensability of the preceptor for Tantric initiation. It has been declared (ch. 34) on the authority of the *Rudrayamala* that, in the absence of *Guru,* one should, in the thirteenth lunar mansion of the dark fortnight, write the *mantra* on a palm-leaf, and place it before Daksinamurti. Then, after worshipping Her, he should recite the *mantra* for 108 times; such a *mantra* is stated to be better than one obtained from *Guru.* In the Kali Age, often faults are likely in *mantras,* learnt from the *Guru.*

It describes (ch. 35) *jlvanmukti* (liberation while alive), and states how it can be acquired.

The work lays down that a person, though devoid of knowledge, can attain *Siddhi* by *bhakti* alone. It sets forth the characteristics of a *bhakta,* who is entirely free from sin. Thus, it has considerable importance in the history of the *Bhakti* cult.

VIJNANABHAIRAVA (TANTRA)

Consisting of 162 *Karikas* (memorial verses), it is in the form of catechism, Goddess Bhairavi questioning and Lord Bhairava replying. The work characterises itself as *rudrayamaliya* (belonging to the *Rudrayamala).*

The important topics, dealt with in it, are:

Bhakti in non-dualistic philosophy, characteristics of *sadhana,* means of liberation - the awakening of *Kundalini,* the stages of *Kundalinis* ascent along the Supreme Path, *Prana* in *Agama, Omkara-sadhana, Japa,* penetration of the six *Cakras, Nada, Ajapa, Sunya.*

In reply to Bhairavi's enquiry about His identity, Bhairava says that He is indescribable, beyond space and time *(dik-kala-kalanattta),* and cannot be named (*vyapadestum asakya).* Bhairava is a combination of *Parapara* and *Para Devi.* As *Sakti* and *Saktimat* are identical, so also the Supreme Sakti is identical with Siva.

The means of reaching the goal is threefold, viz.

(1) *Sambhava:* for a devotee of a superior type. By this means, God is realised by (a) concentration in which all thoughts, destabilising the mind, are abjured, (b) the perception that the soul is not tarnished by the taints of the body, etc.

(2) *Sakta:* for a devotee of the medium type. In it, there is rectification of wrong ideas and development of right perspective by means of truth-finding argument, salutary scriptures and instruction of competent preceptors.

(3)Anava: for a devotee of an inferior type. For the purification of thought, he has to depend on *Buddhi, Prana, Deha* or some external object.

Verse 132 lays down that the immutable soul is devoid of knowledge. The external conditions are dependent on knowledge. So, this world is *Sunya.*

The aspirant should shun all thoughts like 'I', 'Mine', 'By me', etc., and discard all objects of sense; it is through the senses that the feelings of pleasure and pain arise. Bhairava emerges when the mind, perceptions etc. wear out due to the dawning of consciousness and destruction of delusion (verse 136).

The awakening of *Kundalini* is emphasised as the means of perfect bliss. *Kundalini* being awake and conscious the entire world assumes the form of consciousness and the person concerned realises non-duality (see particularly verses 17,78,80,82,91,92,98,99,107, 117, 120, 126, 129, 130). The ascent of *Kundalini* results in the effacement of all thoughts and propensities obstructing the unfolding of one's humanism; this paves the way to the realisation of the attributeless One (verses 15,43,45,98,107,123).

Great importance is attached (verses 152-155) to spontaneous *japa* (i.e. *Ajapa,* a term not mentioned in it) which is stated to go on in all the three states *of jagrat, svapna* and *susupti.* Verse 154 mentions the unconscious and ceaseless repetition of the *mantra hamsa* in an individual for 21,600 times throughout day and night. Exhalation proceeds with the sound *ham* and inhalation with *sa.*

According to this Tantra (verse 151), no formal worship is necessary, because the Supreme Being, the article for worship and the worshipper are all one and the same.

The aspirant should reflect upon the soul like the limitless sky. Then *Sakti,* as supportless consciousness *(nirasraya citisakti),* will reveal Herself (verse 91). The devotee should look upon the world as unreal and Siva as real.

Some methods of spiritual discipline are mentioned. Among them are the concentration of mind, with closed eyes, on the forehead

(i.e. the point of the junction of the eyebrows); suppression of all the motor organs (speech, hands, feet, anus and genital organ) as a result of which the vital energy, ascending from *muladhara* to *brahmarandhra,* produces the experience of bliss (verse 66). A process of obtaining tranquillity is to place oneself on a seat, partly contracting the anus and to get the mind absorbed there (verse 78). Calmness may be experienced by mentally pronouncing *Ha* with the tongue placed in the open mouth (verse 80). By reflecting on the body as supportless *(niradhara),* the mind is purged of the objects of knowledge; thus, the *Yogin* becomes devoid of desires (verse 81).

Joy results from looking upon the world as magic or a painting and everything as transient (verse 101).

A devotee of Siva can become Siva by the confirmed notion that he is identical with the Supreme Lord, the maker of all and omniscient and immanent (verse 108).

The work insists on mental purity and not external purification. It is stated that outward purification of a jar, filled with excretion, is useless. *Japa* and rituals are external gross things. Essential is the reflection on the Supreme. What is needed is contemplation on the abstract, not on the body and limbs of the deity. Mental offering of the elements *(bhuta),* sense-organs, and the world of diversities into the fire of *Mahasunya* (the Great Void) is real *homa.* The true *Ksetra* (holy place) is the union of Rudra and Sakti, because it destroys all fetters *(ksapanat sarva-pasanam)* and saves all *(tranat sarvasya).* Real bath is the perception of independent blissful consciousness as the essential element of the soul and the reflection of merger into it:

svatantrananda-cinmatra-sarah svatma hi sarvatah/
avesanam tatsvarupe svatmanah snanami-ritam//

Verse 150

Some ideas in this work have parallels in the *Bhagavadgita.* For example, this work speaks (verse 31) of fixing the mind between the eyebrows. This idea occurs in the *Gita* (viii.10). Verse 88 speaks of the suppression of the senses, an idea found in the Gita, ii.59. Verse 134 holds that, by suppressing the functions of the senses, contact with which generates the feelings of pleasure and pain, one can rest in the soul in its pristine form. A similar sentiment is expressed in the Gita, ii.14.

Ed. (1) with sub-title *Samagra Bharatiya Yogasastra,* Skt. and Hindi comm., by V.V. Dvivedi, Delhi, 1978; (2) with comm., French trs. and notes, by L. Silburn, Paris, 1961; (3) with Bengali trs. and exposition, by R.C. Adhikari, Burdwan (W. Bengal), 1980; (4) with Eng. trs., by J. Singh; (5) with Ksemaraja's comm. (up to verse 23), Sivopadhyaya's comm. (on the rest) and notes, by M.R. Shastri, 1918.

On the work, see J. Gonda, Medieval Religious Literature *(A History of lnd. Lit.,* Vol. II.l), Wiesbaden, 1977, p. 208 f.

VINASIKHA TANTRA

It is the only surviving work out of the four Tantras (the other three being the *Sirascheda, Nayottara* and *Sammohana)* mentioned in an inscription of Sdok Kak Thorn, dating back to about 1052 A.D., in Cambodia. From the epigraph, it is learnt that one Sivakaivalya in the court of King Jayavarman II, in the ninth century, introduced for the King a cult derived from the doctrine contained in the above four Tannic texts, brought from outside. The above four works represent the four faces of Tumburu, a manifestation of Siva. These works are the sources of the *Vamasrotas* (left current) of Tantra.

This work calls itself a *Yamala* Tantra, but the Siva-Sakti symbolism which characterises the *Yamalas* is not conspicuous. It concerns itself with the description of details about the worship of Tumburu and his four *Saktis,* Jaya, Vijaya, Ajita and Aparajita.

The title suggests the nexus of the work with the *Sikhas,* a small group of early Tantras which are mostly lost. Mention is made by Jayaratha, in commentary on the *Tantraloka* (1.18), of eight of these works, including *Vina.*

The highlights of the *Vinasikha* are briefly given below. The contents may be divided into two parts:

(1) Stanzas 1-118. It represents Tumburu as a manifestation of Siva with four faces, eight arms and the four *Saktis,* mentioned earlier, and prescribes the ordinary procedure of His worship.

(2) Stanzas 119-396 (the total number of the stanzas of the work is 396). It lays down the special procedure of the worship including Yogic mysticism and magic rites. In stanzas 51-67 are discussed *Prastara* (arrangement and the five main *bijas).*

In stanzas 240-25Qb, we have explanation of *Hamsa,* Siva residing in the respiratory system.

Stanzas 250c-259b describe Sakti within the body. The course of God is characterised by a fiery *Sikha* (tuft of hair on the head) which is of the nature of *jyoti* (flash); He resides at its upper end, and is the source and ultimate goal of the material and phonic creation.

He has two aspects:

(1) Fiery during the period of progression *(ayana);* then He resides in the *Pingala Nadi*

(2) Like nectar during the **pe**ri**o**d of regression *(visuva)* **w**h**e**n He resides in *Ida.*

The way through *Susumna* leads to final release.

St. 323-363b - Doctrine of *Ekaksara* (monosyllabic) *mantras.*

It is the only work dealing exclusively with the worship of Tumburu. Its influence transcended the bounds of India, as is attested by the aforesaid Cambodian inscription. Moreover, stanzas 349c-351b of the Tantra are identical with stanzas 18 and 19 of the *Maya-tattva* fragment from Bali (see ed. in *Stuti* and *Stava,* by Goudriaan and Hooykas, Amsterdam, London, 1971).

As regards the language of this work, it may be pointed out that it contains quite a few grammatical and metrical irregularities. Some of these have been mentioned in the present author's *New Light on Tantra,* p. 80 f.

The *Vinasikha* is included in the list of 64 *Agamas* in the *Nityasodasikarnava.*

Ed. T. Goudriaan, Delhi, 1985 with intro., Romanised t**ext.** Eng. trs., notes, index of verses and of Sanskrit words.

VISNU-SAMHITA

A Vaisnava Tantra in 30 chapters *(Patalas).*

Pub. in *Trivandrum Skt. Ser.,* 1925.

YOGINI-HRDAYA-DIPIKA

By Amrtanandanatha. The title indicates the **co**nt**e**nt**s.**

Ptd. in *Sarasvati Bhavana Series,* **1923.**

YOGINI-TANTRA

Of unknown authorship and date, it appears to have been regarded as highly authoritative. Besides a good number of its MSS, there are at least five editions, and we find quotations from or references to it in various works. The work refers to Visnusimha, ruler of Coochbehar early in the sixteenth century which, therefore, is the *terminus a quo* of its date. From the detailed treatment of Kamarupa in it, it has been suggested by some that this Tantra might date back to a period after 1560 when the temples of Kamakhya and other deities were renovated. An examination of its contents shows that it is a rich source of traditions and legends and perhaps some historical facts also about Kamakhya and the people who lived there. It has some geographical importance as it mentions several holy places, especially *Pithas* along with topography in certain cases.

This Tantra consists of two parts *(khandas)*, the first comprising 1290 stanzas divided into nineteen chapters, the second containing 1514 stanzas arranged in nine chapters.

The following Tantras are mentioned in it:

Sarasvati Phetkarini, Nila, Uttara, Kularnava and *Siva.*

We shall briefly indicate the noteworthy matters dealt with in the different chapters of the work.

PARTI

Chap, i: Detailed description of the form of Kali.

Chap, ii: Matters relating to Kali. *Brahma-vidya* called *Kalika-vidya.* Great importance attached to *japa* with a rosary of human bone. Best time for *Puja* stated to be *Maharatri,* i.e. the last two hours of the middle watch of the night.

Chap, iii: Discussion on *Kavacas* and rites for various purposes.

Chap, iv: Six conventional Taritric rites.

Chap, v: Different kinds of *Sadhana* for fulfilment of different desires, including *munda-sadhana* on *Pancamunda asana* (consisting of the skulls of a jackal, a serpent, a dog, a bull and a man; as an alternative are prescribed five human skulls). This *sadhana* is stated to bring about all kinds of success.

Chap, vi: *Yoga,* **bo**th *divya* and *vira,* the performance of the former being called *divya-kaula* and the latter *vira-kaula. Pancamakaras* are meant for the devotees of *pasubhdva* (animality). *Kaula* rites extolled.

For devotees of the three upper castes, the substitutes for wine are respectively mixture of molasses and ginger-juice, coconut water and bee-honey. Fried rice is called *Mudra* (one of the five *Makaras,* referred to above). For *Maithuna,* a woman of the same caste, in her absence, one of a lower caste is recommended. For an ascetic, *Maithuna* means the union of *Kundalini* with the apex on the thousand-petalled lotus with the head. For an *Avadhuta,* there is no restriction as to the kinds of wine, fish, meat. He is allowed to have *Maithuna* with any woman excepting his mother, a maiden and a spinster. A Yogin is advised to drink the juice exuded from the place of contact of *Kundalini* with the highest point within the head.

Chap, vii: Deals with various *Vidyas,* called *Svapnavati* (by which one can see every thing in dream), *Mrta-sampvani, Madhumati* and *Padmavati.*

Chap, viii: On the origin and description of Yoginls.

Chap, ix: Legend of how Mahadeva came to fall near the feet of Kali.

Chap, x: Kali stated to have given will force to Visnu, power of action to Brahma and power of knowledge to Siva. Discussion on *Brahmanda.*

Chap, xi: Deals with holy spots and places conducive to success and salvation. *Mahapuja* at the following nine *Pithas,* called Yonis, is stated to produce great result:

Upavithi, Vithi, Upapitha, Pitha, Siddhapitha, Mahapitha, Brahmapitha, Visnu-pitha, and Rudrapitha.

Glorification of Kamakhya.

Varying degrees of merit stated to result from *japa* at the following places:

Jalandhara, Uddiyana, near Nilakantha in Nepal, Ekamrakanana, Radha, Vikataksa, Puskara, Prayaga, Drauna mountain, Jvalamukhi, Viraja, Himalaya, Kedara, Kailasa, Jayanti, Ujjayini, Mandara hill.

Chap, xii: Reasons why, in Kali Age, there is neither *Siva-jnana* nor *Mantra-siddhi*.

Chap, xiii: Among other places, stated to have been visited by Siva, mention is made of Koca, near Yonigarta.

Chap, xiv: Describes how and where the *Mlecchas,* born to *Plavas, Yavanas* and *Saumaras,* came to be the protectors of Kamarupa. *Bahlikas* are also mentioned. The *Mlecchas* are stated to have become rulers of Kamarupa after Saka 981 (= 1059 A.D.). There is a prophecy that they will bring more lands under their control. We are further informed that the *Saumaras* ruled in the east, *Kuvacas* in the west, *Yavanas* in the south and *Plavas* in the north.

Chap, xv: Glorification of Kamakhya, identified with Kali.

Chap, xvi: Legend narrating how Goddess assumed the form of Kali, glorification of Varanasi and description of good result accruing; from residence and death there.

Chap, xvii: Glorification of Brahmanas and praise of *Kumari-puja* irrespective of the caste of the *Kumari* worshipped.

Chap, xviii: Glorification of the river Ganges, salvation stated to be the result of dying in it.

Chap, xix: Eulogy of *Kulacara.*

PARTII

Chap, i: Effect of worship in the different Pithas which are:

In the southern part of Madhyadesa Bhadrapitha, in the west Jalandhara, in the east Purnapitha, in the north-east Kamarupa, in the north-west

Jalandhara (repeated), in the north Kulapura, in the north-east Vihara, a little to the north Mahendra and in the east Srihatta.

[It should be noted that, according to Manu, ii.21, Madhyadesa was the name of the region between the Himalaya and Vindhya-mountains, to the east of the place where the river Sarasvati disappeared, and to the west of Prayaga. About the place of disappearance of the Sarasvati, N.L. Dey, in his *Geographical Dictionary*, 1971, p. 37, writes "the spot in the great sandy desert in the district of Sirhind (Patiala) where the river Sarasvati loses itself after taking a westerly course from Thaneswar."]

Upapithas (minor Pithas) - Odra, Saktakara-pitha comprising Sindhu-bhadraka-pitha, Adipitha, Madhyapitha, Trikona, Pravarapitha, ASoka-pitha, Navapitha, Kola-pitha, Saumara, Siva-talpa-pitha, seven *Pithas* called Brahmaksetra, Kalaksetra, Raghuksetra, Nandana, Parijata, Sivaranya, Desaranya. Other Pithas - Nathapitha, Varahi, Dharmapitha, Mahapitha, Punyakhaya, Nilapitha, Hayatamrakhya, Sripitha. Several other places, rivers, forests, mountains and lakes are also mentioned.

Chap, ii: Deals with the time propitious for journey to holy places. The sight of the following persons and things, among others, is stated to the auspicious for one undertaking a journey:

On the right: flower, food prepared from barley, conch-shell, drum, deity, king, cows, chariot, any vehicle, parboiled rice, meat, rice, brittle vessel, best food.

On the left: girl, married couple, courtesan, full pitcher, woman, moving beast and bird.

In front: curd, fruit.

The work mentions auspicious time for various kinds of work, e.g. visiting a deity, marriage, etc.

Chap, iii: Various matters relating to Kamarupa Mahapitha. It is stated that a sin, committed elsewhere, is

destroyed at a holy place, but a sin, committed at a holy place, is never destroyed. Several holy places are mentioned. Importance of Gaya as a tirtha is mentioned.

Chap, iv: Various names of Siva.

Chap, v: Importance of Varanasi.

Chap, vi: Various practices appropriate at various places.

Chap, vii: Procedure and materials for drawing diagrams. Three kinds of *mantras* - masculine (for male deities), feminine (for female deities) and neuter. A feminine *mantra* is called *Vidya*. Rules about bathing Goddess and offerings to Her. Among creatures, to be offered by a Sudra, is a human being. A brief description of Goddess in autumn presumably referring to *Durga-puja* which term, however, is not used.

Chap, viii: Effects of bath, worship, etc. at various places and near various deities.

Chap, ix: Description of Visnupuskara as a holy place. Importance attached to mental purification without which a holy place can do nothing. Speciality of Purusottama-tirtha (Puri), non-observance of conventional rules about *Upanayana,* intercaste marriage, etc. allowed. Women are allowed to talk or he with people other than their husbands.

Practices prevailing at the following places: Jalandhara, Sarvesu-yogini-pitha, Kamarupa, Saumara, Kolva-pitha, Mahendra, Srihatta.

Description of Apunarbhava Tirtha and praise of it as a holy place.

Of several eds., the following may be noted:

Ed., with Hindi trs., by K. Misra, Bombay, 1983; with intro. in Eng., by B. Sastri.

For date, etc., see J.N. Farquhar, *An Outline of Rel. Lit. in India,* London, 1920, p. 354; C. Chakravarti, *Tantras,* etc., p. 23; M. Neogi, *Samkaradeva and his Times,* Gauhati, 1965, p. 82, n. 97.

YONI-TANTRA

An anonymous work in eight chapters *(Patalas).* The *Brhad-yoni-tantra,* still in MS, is a different work.

It should be noted that many of the verses of the *Yoni-tantra* are found in other Tantras, viz. *Brhad-yoni-tantra, Rudrayamala, Yogini-tantra, Kularnava, Syama-rahasya.* It is not yet certain whether the *Yoni* borrowed them from the other Tantras or the latter from the former. The possibility of all these texts borrowing from a common source cannot be ruled out.

We briefly note below the main contents chapter by chapter.

Chap, i: It states that the Tantras number 64, but does not mention their names. *Yoni-pitha* declared as the best of all *Pithas.* Worship, according to *Kaula* rites, of one's own wife or that of another is recommended.

Chap, ii: Women, fit for being worshipped, are: actress, *Kapalika* woman, prostitute, washerwoman, barber woman, cowherd woman, woman of the garland-maker class, Brahmana woman, Sudra woman. They are called *Nava-kanya.* An accomplished *(vidagdha)* woman of any caste is suitable. Sexual union is forbidden with *matr-yoni* which means mother, according to others, a woman who has given birth to a child. Daily worship of a woman aged above twelve years up to sixty years, with *Panca-tattvas,* is recommended. Among the things, to be offered in worship, are mentioned burnt fish and hen's egg. The devotee should be naked, and have dishevelled hairs.

Chap, iii: Among animals, to be sacrificed in worship, are deer, camel, elephant, cow, jackal, lion, horse, etc. For ritual enjoyment, a virgin is prohibited.

The *Yoni* is divided into the following ten parts (14 ff) each of which is related with a manifestation of Devi:

Yonimula	-	Devi,
Yoni	-	Naganandini,
Yoni-cakra	-	Kali,
Yoni-cakra	-	Tara,

Yoni-Kuntala - Chinnamastaka,
Yonisamipato - Vagala,
Yonisamipato - Matangi,
Yoni-garta - Sodasi,
Yoni-garta - Bhuvanesvari.

Candali mentioned as the most important among the *Yonis* and as a *Gananayika* (verse 20). It may be noted that, in the *Kularnava* (vii.42), *Candali* is one of the *Kula-saktis.* She figures prominently in the Buddhist and *Sahajiya* cults.

Chap, iv: Japa etc. should be done in accordance with the rules laid down in *Mahacina-tantra* or with *Mahacina-cakra.* The Tantra mentions a *Yoni-pitha,* called Madhavi, in *Koca-desa* to the west of the Ganges. *Kumari-piija* and *Kaula-bhojana* are recommended.

Avadhutasrama stated to be the best for *Samnyasa.*

It recommends the reprehensible practice of sexual intercourse with one's daughter, *vadhu* (daughter-in-law?), sister, female disciple in the absence of other women (?).

Chap, v: Sexual union with preceptor's wife and one's mother is prohibited. Among the disabilities of a Sudra are: intercourse with a Brahmana woman, worship of *Salagrama,* performance of *homa* and the recital of *Omkara.*

Chap, vi: Women of the three upper classes are forbidden for ritual enjoyment. (Is the prohibition for Sudras alone?)

Chap, vii: Practices for devotees of the *Vira* type. Mental worship is emphasised. According to verse 17, for ritual sexual union, another man's wife is preferable to one's own.

Chap, viii: *Maithuna* stressed as indispensable in a Tannic rite. *Cinacara* regarded as important. *Yoni-puja* is the best of all *pujas.*

The work appears, on some grounds, to have originated in Bengal.

Yoni-garta, mentioned several times (e.g. i.15, iv.2, v.ll), is taken by some to denote a particular part of the vulva. Others would take it to refer to the shrine of goddess Kamakhya, in Kamarupa, which is a cave mentioned as *manobhava-guha* in *Yogini-tantra* (xi.35) and *Kalika-purana* (LXII.88).

The *Yoni-tantra* may be regarded as a Vaisnava Tantra with Saivite leaning. It is, as pointed out earlier, based on the worship of Madhavi who seems to be a counterpart of the Saiva Kamakhya. The Tantra advocated *Kulacara* presumably to popularize it beyond the Vaisnava community. Another means perhaps adopted for the same purpose was the provision of *Yoni-puja* on a *Linga* which usually denotes a *Siva-linga.*

Some similarities between this work and the Vaisnava *Sahajiya* cult may be pointed out. In both, *Candali* plays a prominent part. As regards the term *gana-nayika,* used in the Tantra, it may be observed that *Nayika,* in the Vaisnava *Sahajiya* cult, denotes a woman highly suitable for ritual purpose. As we have seen, the Tantra betrays a predilection for another man's wife as *Sakti. Parakiya* figures in the above *Sahajiya* cult.

According to some, *Candali* is the designation of a woman on the first day of her menstruation.

For further details, see Schoterman's introduction to his edition of the work.

Ed. J.A. Schoterman, New Delhi, 1980.

CHAPTER X

BUDDHIST TANTRAS

ADIKARMA-PRADIPA

By Anupamavajra, it is a Buddhist Tantra of *Kriya-tantra* class. Written in the form of *Sutras* with a running commentary. Deals with ceremonies and pious acts to be performed by the Adikarmika-Bodhisattva, i.e. the follower of Mahayana and aspiring for enlightenment. The topics discussed are:

> initiation ceremonies for the disciple (who may be a layman or a monk), daily duties including *Pitr-tarpana,* giving alms, meals, worship of the Buddhas and other sacred beings, study of the *Prajnaparamita,* meditation, etc. Meant for the beginner, and not for the accomplished Yogin. Corresponding to the Brahmarucal manual on *Nityakarma.*

Ed. La Vallee Poussin, Bouddhisme Etudes et Materiaun, Mem. Ac. Belgique, 1897. See same scholar in *JRAS,* 1895.

ADVAYA-SIDDHI

A Buddhist *Sahajayana* Tantra (c. 729 A.D.) by laksmimkara. It teaches a novel monistic doctrine, called *Sahajayana;* it is still in vogue among the Bauls of Bengal (West Bengal and Bangladesh taken together). The work rejects asceticism, rites and worship of images. It recommends only meditation on the body, the abode of all gods.

Ed. in *Jour, of Oriental Institute,* MS Uni., Baroda, XIII, i, Appendix. Text in Devanagari, with Tibetan trs., Eng. trs. and Intro.

See B. Bhattacharya, *Sadhanamala,* II, pp. liv-lvi.

ARYA-MANJUSRI-MULAKALPA

A Buddhist Tantra containing parts of different dates ranging from the 4th century A.D. to the 9th. B. Bhattacharya assigns it to the 2nd century A.D. The early origin of the work is indicated by the absolute absence of the term *Vajrayana,* and the occurrence of *Mantrayana, Vajrayana* represents a later phase of Buddhism.

In the extant form, it contains 55 chapters; the Trivandrum edition, however, contains two parts with a total of 49 chapters of which the first three are called *Parivartas* and the rest *Patala-visaras*. Jayaswal gives the text of *Patalavisara* (53). It contains 1003 verses of which verses 6-344 narrate the biography of the Buddha up to his attainment of *Nirvana.* Verses 345-980 deal with real history from about 78 A.D. to the 8th century.

The instructions, contained in the work, are represented as dialogues between Sakya Muni and Kumara Manjusri, between Sakyamuni and the *Parsanmandala* (councillors), between Manjusri and *Parsanmandala.*

The topics discussed are broadly as follows: *Mantra* texts relating to Kumara Manjusri Bodhisattva Mahasattva; these are believed to cause long life, health, wealth and other kinds of material happiness, acquisition of desired objects, means for the acquisition of Mantric power, astrological matters, omens and portents.

It is not only an important work of Tantrik Buddhism, but has also value in the realm of arts. The *Patavidhana* portion contains guidelines for drawing pictures of the Buddhas, Bodhisattvas, Tara and other goddesses as also of Yaksas, etc. There are drawings of *Mandalas* and methods of painting abstract ideas.

The enumeration of holy places has some importance for the topography of ancient India.

Ptd. in *TSS,* Trivandrum, 1920-25.

ASTAMl-VRATA-VIDHANA

A Buddhist Tantra of the Kriya-tantra type. Deals with rites to be performed on every eighth day of every fortnight. It prescribes the use of mystical *Yantras, Madras,* sacrificial gifts and prayers with *Bijas* like *nrum, phat,* etc. In it are addressed not only the Buddhas and Bodhisattvas, but also some Saivite deities.

MS Oxf. II. 1446 (1) has a commentary in Newari dialect.

Vide Wilson, Works, II, p. 31 ff.

(SRI) CAKRA-SAMVARA (or -SAMBHARA)-TANTRA

It describes the ritual of *Mahasukha* (Great Bliss). It seeks to teach the *Mantras,* the *Japas,* the figures of the divine couples one has to imagine,

The authorship of the work is controversial. Some ascribe it to Asahga, the renowned Buddhist scholar. A comparison of the refined language of Asahga, in his undisputed work, *Mahayana-sutralamkara,* with the barbarous language of this work leads P. V. Kane to reject the theory of Asahga's authorship. P.C. Bagchi is opposed to the identification of the author of the *Sadhanamala,* No. 159, with the celebrated *Yogacara* philosopher.

The work prescribes an easy way of attaining liberation and even Buddhahood in a short time and in one's lifetime. Bodhisattvas and Buddhas are stated to have obtained the seat of *Dharma* by enjoying objects of pleasure as they pleased.

Contrary to the Buddhist principle of *Ahimsa,* etc. it allows several kinds of flesh, e.g. that of elephant, horse, dog, even human beings (Patala 6). Among the revolutionary practices, repugnant to civilised taste, it allows unrestrained sexual intercourse with even one's own mother, sister and daughter (Patala 5). It allows one to speak the untruth and even to steal another person's wealth. It provides for the quick means to the acquisition of *Siddhis* (miraculous powers). For the acquisition of powers, association with females is a must.

It is curious that the work advocates the enjoyment of women as the panacea for sick men. Jivaka, the master physician, is stated to have formed a girl out of all medicaments. The ailing people, who came to him for treatment, were made to cohabit with the girl; they were eventually cured. It may be noted that the MS, described by R.L. Mitra (*Nep. Buddh. Lit.*, p. 226 ff), prescribes, as a means to the attainment of the highest perfection, the eating of meat as also daily sexual union with young and beautiful Candala girls.

Of the eight accessories of *Yoga (Yogangas* - see Glossary), it omits *Yama* (self-restraint), *Niyama* (which includes Vedic study and contemplation on God) and *Asana.*

A novel feature is the theory of the five *Dhyanibuddhas* emanating from the Bhagavat (vide B. Bhattacharya's Intro, to *Guhyasamaja-tantra,* p. xix and his Intro, to *Buddhist Esoterism,* pp. 32,33,70, etc.). They represent the five *Skandhas* or fundamental principles underlying creation; each of them is associated with a *Sakti.*

The work deals with the conventional Tantric Satkarmans.

An index to its authoritative character is the fact that it is quoted by Indrabhuti in his *Jnanasiddhi* and by Advayavajra in his *Advaya-vajra-samgraha*. The *Guhyasiddhi* of Padmavajra also recognises its authority. Moreover, there are as many as twelve commentaries on it.

Ptd. *GOS*, LIII, 1931. Its portion, called *Pancakrama*, which prescribes means for attaining the five stages of Tantric Yoga, has been ed., with intro., by La Vallee Poussin, Etudes et Textes Tantriques, 1896.

For text-problem, see *IHQ*, IX.l, pp. 1-2; L.M. Joshi, *Jour, of On. Inst.*, MS Univ., Baroda, XVI, pp. 138 ff.

GUHYASIDDHI

A Buddhist Tantric work by Padmavajra, a contemporary of Indrabhuti. The work describes and recommends the secret rites of *Vajrayana*. It is written in *Sandhya-bhasa* (literally, the twilight language, i.e. a mystic language). According to some, it was the language of the borderland between the ancient Aryavarta (vide *Manusmrti*, ii.22) and the actual Bengal. According to others, it was *Sandha-bhasa* i.e. language with a secret motive (see *Visvabharati Quarterly*, 1924, p. 265 and *IHQ*, IV, 1928, p. 287 ff).

Vide B. Bhattacharya, *Sadhanamala*, II, pp. xlvi, cvi ff, *NCC*, VI, p. 93; XI, p. 149.

HEVAJRA-TANTRA

A Buddhist work the Sanskrit MSS of which are divided into two parts *(Kalpas)*, each containing ten chapters. In the Chinese translation, however, the number of chapters is continuous.

According to Snellgrove, the editor of the printed work, it existed towards the end of the eighth century A.D. He thinks that the *Advaya-vajra-samgraha* and *Sekoddesatikd* are indebted to the *Hevajra*.

Hevajra is the Supreme Being in the state of non-duality. It particularly stands for Heruka, united with Sakti in the *Yuganaddha* form. *Hevajra* is invocation to Vajra; 'He' indicates (Pt. II, p. 2) *Mahakaruna-vajramprajna*. So, this work teaches both *Upaya* (means) and *Prajna* (wisdom).

Some important features of the work are the following. It mentions (Pt. 1, p. 70) the *Pithas*, named Jalandhara, Oddiyana, Purnagiri and Kamarupa, several *Upaptthas* and *Upaksetras* are also

mentioned. Instead of *Sakti, Prajna* is mentioned. The work states (Pt. II, p. 70) how the followers of this Tantra enjoyed sexual union with women, called *Mudras,* and thereby attained *Siddhi. A* ritual for winning over a young woman is laid down in Pt. I, p. 54. Among the topics, dealt with in it, is *Kayasadhana.* The body is stated to contain 32 *Nadis* which take the *Bodhicitta* (mind turned towards perfect enlightenment) upward till it reaches the region of great bliss *(Maha-sukha-sthana).* Instead of *Ida, Pingala* and *Susumna,* the commonly known *Nadis* in Tantra, principal Nadis in this work are: *Lalana, Rasana* and *Avadhuti.* With these are associated respectively *Prajna, Upaya* and the absolute non-duality which is beyond *grahya-grahaka* (what is to be taken and one who takes).

A noteworthy topic in this Tantra is the *Sandhya-bhasa* which is described as *Mahasamaya* of the Yogins and as a *Mahabhasa,* full of significance. *Mahasamaya* is the doctrine of the *Hevajra* school. (On *Sandhya-bhasa,* see Glossary.)

The work has a commentary, called *Yogaratna-mala* by Pandita Kanha.

Ed. D.L. Snellgrove, with Eng. trs., 2 vols., London, 1959.

JNANASIDDHI (variously called O BUDDHI O BODHI, MAHENDRABHUTI, ODYANASIDDHA, ODYANA-NARENDRA of MAHARAJADHIRAJA INDRABHUTI)

A Buddhist Vajrayana tantra, by Indrabhuti who appears to have been author of *Kurukulla-sadhana (Sadhanamala* No. 174). Many other Tantric works are attributed to him; of these 23 are translated in the *Tanjur.* Indrabhuti, a king of Uddiyana, was teacher or disciple of Anahgavajra and (god?) father of Padmasambhava, the founder of Lamaism. Indrabhuti (c. 687-717 A.D.) is stated to have been brother of Laksmrmkara Devi.

The work briefly sets forth the principal doctrines of Vajrayana, which are the following.

The very practices, leading an ordinary person to hell, may help a Yogin attain liberation. One, without any desire, can acquire the highest enlightenment in this very life. The killing of animals, speaking the untruth and theft are condemned. As regards women, it holds that one attains *Siddhi* by enjoying a woman of a despicable

family. One should not look down upon even a woman who is uncouth in every part of her body. A woman of any family should be worshipped, provided she is a holder of *Vajra.* This is especially applicable to a Dombika, born in a Candala family.

A person, to be *Guru,* must be highly qualified; one is warned against a hypocritical *Guru* who initiated disciples out of greed.

A procedure of *Abhiseka* is laid down.

Ptd. in *GOS,* 44,1929. For various Tantric works, attributed to Indrabhuti, see B. Bhattacharya in *Sadhanamala,* II, pp. xi ff, xii ff, xcviii f; *NCC,* **II,** p. 254; VII, p. 342.

KALACAKRA-TANTRA

This metrical Buddhist work belonging to *Kalacakrayana,* an offshoot of *Vajrayana,* and variously called *Sri-kalacakra-tantra-raja, Sri Mahakala-cakra* and *Laghu-kalacakra-tantra,* contains, according to Banerjee's critical ed. (1985), 1047 verses, divided into five chapters *(Patalas)* which are named *Lokadhatu-patala, Adhyatma-patala, Abhiseka-patala, Sadhana-patala* and *Jndna-patala.*

In the colophon to chapter V, in the above edition, the total number of verses is stated as 12,000. The words *tantramsnkalacakram laghutaramakhilam,* in verse V.261, clearly indicate that it is an abridged version.

According to a traditional account, we gather that Sucandra, king of Sambhala, was present when the Buddha revealed the *Mula-tantra* of the *Kalacakra.* Sucandra explained the text in its abridged form to one Suryaratha. King Yasas (Yasoraja) is credited with introducing the shorter version, and converting the Brahmamcal sages of Sambhala to the principles of *Kalacakra.*

There is a commentary, called *Vimalaprabha,* by Pundarika who is said to have written it at the instance of his father, Yasoraja.

The contents, chapterwise, are briefly as follows:

I Sucandra approaches the Buddha for a discourse on *Kalacakra;* the Lord's preachings, description of the universe *(Lokadhatu);* various activities of the Lord including the eradication of the religion of *Mlecchas* and establishment of Buddhism.

II Existence of Lord *Kalacakra* in rites of impregnation *(garbhadhana),* semen, menstrualflow, in the growing womb,

as ten incarnations beginning with that of Fish, nature and purification of four *kayas* and four *vajras,* breast, *Nadis,* vital winds, five *skandhas, dhatus;* in short, in religions, agreeable to different beings.

HI *Guru, sisya,* village, direction, land etc., sacrifice, rosary, meditation, 36 *Kuladevis* - all pervaded by the Lord.

IV Existence of Lord in *Sunyata,* three refuges, self-mortification, acquisition of *Bodhicitta,* resort to Noble Path (*Marga), mandala, Yoga* of *bindu,* etc.

V Lord's existence in purification of *dhatus* like bones of the body, *mantra* groups like *Adi, Kadi, Prajnopayas, Kriya-yoga,* fourth *Abhiseka,* acquisition of knowledge of *Mahdmudra, Bodhicitta,* actions of body, mind and speech, description of Buddhaksetra (place in which the Buddha appears) and *vajra,* Bodhisattvas, benefit of all beings, *Sunyata,* etc.

The system developed with Time *(Kala)* as the central theme to be realised for the eradication of ignorance and attainment of liberation. So, the work deals elaborately with astronomical matters like the movement of planets, etc. Astrology also has a part to play.

Yantras have been dealt with in considerable details (1.127-147).

The language of the work bristles with solecisms. It seems that such texts were not written by elites, but by men who were more anxious to propagate the ideas among the *hoi polloi* than to produce learned treatises. It should be noted that the mathematical and astronomical portions of the work betray jargon, not easily intelligible to readers. Might be, these were current coins of Tannic preachers in those days.

Though traditionally a work of very high antiquity, it actually is a late work. It mentions Mecca and Islam (vide Winternitz, *History of Indian Literature,* 1983, II, p. 387); the *terminus ad quern* is fixed by the mention of the work by Abhayakaragupta (1084-1130 A.D.) in his *Vajrdvali-ndma-mandalaupdyika* (see *NCC,* IV, p. 15).

The provenance of the text is Orissa, according to some.

Ed. (1) Tibetan text, with Mongolian trs., by J. Schubert, in *Mitteilungen des Instituts fur Orient forschungen,* 1,1953, pp. 424-73; (2) Raghuvira, New Delhi; (3) B.N. Banerjee, Asiatic Soc, Calcutta, 1985. The editor of the Asiatic Soc. ed., in the editorial note, informs us that he will publish two more vols.; the second vol. will contain

the *Vimalaprabha* commentary and the third vol. will contain a study based on the text and the commentary.

For various matters, relating to the work, see Intro., A *la histoire du Buddhisme Indien,* 2nd ed., Paris, 1876, p. 480 m., Winternitz, *Hist, of lnd. Lit.,* 1983, II, p. 387; S.B. Dasgupta, *An Intro, to Tantric Buddhism,* Calcutta, pp. 64-69;JASB, 1907, pp. 225-27; *Nepal,* II, Preface, pp. ii-*iv; JASB,* Letters, 1952, pp. 71-76; AIOC, 1955, *Summaries,* p. 104. For mention of a Chinese trs., see *AR, XX,* 488, JA, 1849, p. 356, *JRAS,* 1880, p. 167. The *Sekoddesa-tika* (GOS, XC) is an exposition of its *Seka* section.

MAHAKALA-TANTRA

Appears to be influenced by Saivism. Written in the form of conversation between Sakyamuni and a goddess. Stated to be proclaimed by the Buddha. Among contents are explanations of the mystical significance of the letters forming the name Mahakala (Siva). Among other things are mentioned the means of discovering hidden treasure, acquiring a kingdom, getting a desirable wife, learning *Mantras* and magic rites by which a man can be made insane, enslave and kill him.

See R.L. Mitra, *Nep. Buddh. Lit.,* p. 172 ff; E.B. Cowell and J. Eggeling, *Cat. of Buddh. Skt. MSS,* p. 37 f.

MANJUSRI-MULAKALPA

Describes itself as a *Mahayanasutra* and as a part of the *Avatamsaka (Buddhavatamsaka-maha-vaipulya-sutra).*

Sakyamuni represented as giving instructions to ManjuSri about magic rites with *Mantras, Mudras, Mandalas,* etc.

Chap. IX teaches the *Mantra* of ManjuSri, which includes all science in itself and is the means to the attainment of all things; it renders ineffectual all *Mantras* of enemies, washes off all sins, etc. This Great *Mantra* is called *Killhum.*

Chap. XIV attributes the same powers to the *Bhrum Mantra.*

The work reveals little of Buddhism excepting the fact that the worship of the "Three Jewels" is mentioned in chap. 47.

Ed. T.G. Sastri in *TSS,* Nos. LXX and LXXVI, 1920,1922.

See J. Przyluski in *BEFEO,* t. XXIII, 1923, p. 301 ff, and B. Bhattacharya, *Sadhanamala,* II, p. xxxiv f.

Trs. into Chinese as a *Mahavaipulyasutra,* between 900 and 1000 A.D. Trs. into Tibetan as a Tantra in 11th cent. A.D.

NISPANNA-YOGAVALI-NAMA

Attributed to Abhayakaragupta, it contains 26 chapters, each dealing with a *Mandala.* Many of the deities of Tantric Buddhism, mentioned in it, do not appear anywhere else. The descriptions of the deities have importance from the point of view of iconography. Also valuable are religious and philosophical matters discussed in it.

According to a MS (Cordier, III, p. 230), its full title is *Manju-vajradhikramabhisamaya-samuccaya-nispanna-yogava.il.*

Ed. B. Bhattacharya, Baroda, 1949.

PANCAKRAMA

Said to be a part of the *Guhyasamaja* (q.v.). It deals more with *Yoga* than with Tantric observances. In it, the means of attaining the five stages of Tantric *yoga* are laid down. The means consist in *Cakras,* magic formulae, mystic syllables and worship of Mahayanist deities and Tantric deities. To the Yogin, who reaches the highest stage, all differences disappear, and no duality of any sort exists.

The work comprises five sections of which section III is ascribed to Sakyamitra who is mentioned by Taranatha as a contemporary of King Devapala of Bengal of the earlier half of the 9th century A.D.

The other four sections of the work are attributed to Nagarjuna who seems to be a Tantric scholar rather than the Nagarjuna, author of the Buddhist work, *Madhyamika-karika,* who probably flourished in the latter part of the 2nd century A.D.

Ed., with intro., by La Vallee Poussin, *Etudes et Textes Tantriques,* 1896.

PRAJNOPAYA-VINISCAYA-SIDDHI

Attributed to Anahgavajra, it is a Buddhist *Vajrayana* text, believed, by B. Bhattacharya, to have been composed about 705 A.D. The highlights of its contents are as follows.

It is declared (v.16) that a devotee, by adhering to the instructions, can acquire the highest enlightenment in this very life. The condition, attainable by following the *Vajrayana* method, is stated (i.20) to be neither duality nor non-duality. It is full of peace, capable of being

experienced by one who is steady, undisturbed and full of *prajna* (wisdom) and *upaya* (activity with compassion). It is provided (v.22-23) that an aspirant for liberation must, by all means, achieve perfection of wisdom. This perfection exists everywhere in the form of woman. *Prajna* has connexion with the state of rapturous emotion, called *Sukha* and *Mahasukha*. Of the nature of unlimited bliss, *Mahasukha* is salutary in all respects, pre-eminent, and gives rise to full enlightenment (i.27), *Prajna* and *Upaya* are conceived as female principle and male principle respectively. In keeping with the usual Tannic practice, *Prajna* is identified with a woman of flesh and blood. *Mahasukha* is declared as sexual symbolism. In iii.9-16, there is an eloquent eulogy of the *Guru* who is identified with the Buddha, described as omniscient.

An outrageous statement (v.25) is that a Yogin, desirous of sexual union with his mother, sister or daughter, would attain *Siddhi*.

Ptd. in Two Vajrayana Works, *GOS*, XL, iv, 1929. For exposition of the relevant passage (v.25 referred to above), see Guenther, *Yuganaddha*, pp. 106-209.

For a study of *Prajna* and *Upaya*, with reference to this work, see *Jour, of Indian and Buddhist Studies*, II (1952-53), 512-13.

SADHANA-MALA

A composite *Vajrayana* work containing 312 Tannic tracts believed to have been composed between the third and the twelfth centuries A.D. Many of the works are anonymous, and known to the Tibetan *Tanjur*. Some of the authors, mentioned in it, are credited with the authorship of other works on Tantra.

The main contents of the works are magical. The principal topics are: worship of *Prajna-paramita*, attainment of *Siddhi* or perfection - the nature of the *Siddhis* and methods of acquiring them, use of *Mudras*, meditation, detailed description of the deity to be meditated upon. Among deities, to be worshipped, are Dhyani-Buddhas and their families, innumerable forms of Tara and other female deities, a Buddhist god of love, Vajranaga, an incarnation of Manjusri.

Language of the *Sadhanas* generally defective Sanskrit and metres of the verses very irregular. Some *Sadhanas* are in prose and short, others are longer with metrical *mantras;* some are wholly metrical.

The dates of the authors, to whom different *Sadhanas* are attributed, appear to range between the 7th century A.D. and the 11th. One manuscript of the *Sadhanamala* dates back to 1165 A.D.

The prominent authors mentioned are: Asahga, Nagarjuna (perhaps different from his namesake, the renowned founder of the Madhyamika school of Buddhist philosophy), Indrabhuti (687-717 A.D.), Padmavajra, Laksmimkara, Sahaja-yogini Cinta (c. 761 A.D.).

The detailed descriptions of the deities, contained in the *Sadhanamala*, inspired many sculptors and painters in conceiving the images of them. Thus, the works were of great importance to Buddhist iconography.

Ed. (under the title *Sadhana-mala* or *Sadhana-samuccaya)* by B. Bhattacharya in *GOS*, Nos. XXVI, XLI, Baroda, 1925, 1928. See B. Bhattacharya, The Indian Buddhist Iconography mainly based on *Sadhanamala* and other cognate Tantric Texts and Rituals, Oxford, 1924; P.C. Bagchi in *IHQ*, 6, 1930; N.K. Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in Dacca Museum*, 1972.

SAMVARODAYA-TANTRA

In the form of conversation between the Buddha and Bodhisattva Vajrapani. It, however, appears to be predominantly Saivite; it recommends the cult of Linga and the worship of Saivite deities.

See Burnouf, *Introduction,* **p.** 479 ff.

SEKODDESATIKA

A Buddhist Tantra, attributed to Srmadapada.

Ed. M.E. Carelli, with introduction in English, *GOS.*

SRICAKRA-SAMBHARA-TANTRA

A Buddhist Tantra available only in Tibetan and English translations. Its importance lies in the description of *Mahasukha* (Great Bliss). In relation to *Mahasukha,* it provides *mantras, japa,* imaginary figures of the divine couples the devotee has to keep before his mind's eye, sacrifice, the symbolical significance of the *mantras.*

See K. Dawa-Sandup (Introduction and Eng. trs.) in Avalon's *Tantrik Texts*, VII; *ibid.*, XI (Tibetan texts).

Also see H. Zimrner, Kunstform und Yoga im Indischen Kultbild, Berlin, 1926,67 f, 74 ff.

TARA-TANTRA

A Buddhist Tantric digest in 6 chapters *(Patalas).* In it, the Buddha and sage Vasistha are referred to as great Bhairavas. The Buddha, an incarnation of Visnu, is stated to have got the position of Creator, after being initiated to the *Mantras* of Ugra Tara. The Buddha's Sakti, Tara, is of the form of wisdom (*Prajna).* Vasistha is said to have obtained the knowledge of Tara, in China, from the Buddha. In this connexion, the following verse from the *Rudrayamala* is worth quoting:

Vasistho brahmaputro'pi cirakalam susadhanam/
jagama cina-bhumau ca yatra buddhah pratisthitah//

See Woodroffe, *Shakti and Shakta,* p. 104 ff.

Ptd. Varendra Research Soc, Rajshahi (now in Bangladesh), 1913.

APPENDIX I

PITHA-STHANAS

Holy place of Sakti. Such places are generally held to be fifty-one in number. Each of these places is believed to contain a limb of Sakti.[1]

Pithas are usually divided into two classes, viz. *Maha* (major) and *Upa* (minor). A great Tantric devotee is said to have attained the goal of *Sadhana* at each of the *Pithasthanas (Pitha* means seat); so, these came to be very holy to their respective followers.

There is no consensus among the different Tantras about the names and number of these places.

In some Puranas and Tantras of the early medieval age, only four *Pithasthanas* are mentioned. These are Jalandhara, Uddiyana, Purnagiri and Kamarupa; some works read Srihatta for Jalandhara.

The *Rudrayamala Tantra* mentions two lists of *Pithasthanas,* one containing 10 main *Pithas* and the other 18 *Pithas.* 42 and 50 *Pithas* are mentioned in the *Kubjika Tantra* and *Jnanarnava Tantra* respectively. Krsnananda's *Tantrasara* follows the list in the latter. But, instead of Merugiri Pitha, Krsnananda reads Merupitha and Giripitha; thus, the number of Pithas in this work is 51. Some works mention 108 *Pithasthanas.* A late work, called *Pitha-nirnaya* or *Mahapitha-nirnaya,* however, mentions 51.

Of the 51 places, now recognised as Devi-pithas, many are minor holy places in Bengal (West Bengal and Bangladesh taken together); for instance, Cattala, Tripura, Kalighat, Yasohar, etc. Curiously enough, these places are conspicuous by absence in the works of the early medieval age.

1. In this connexion, see the legend, relating to *Daksa-yajna* set forth under the caption Siva-Sakti.

APPENDIX II

MISCELLANEOUS TANTRIC WORKS AND COMMENTARIES

Religion and spirituality were essential parts of the lives of ancient Indians. In fact, their daily life was a round of rituals and prayers. Ever since Vedic times, the Indians chose poetry as a medium of eulogising gods and praying to them. The entire *Rgveda* is a collection of hymns to various gods and goddesses.

The *Mahabharata,* as we have seen in the chapter on Tantric Elements in Sanskrit Literature, contains hymns to Durga, which unmistakably reveal Tantric bias.

The Puranas contain many hymns. Of such hymns, quite a number are tinged with Tantric hue. In this connection, the *Devimahatmya* or *Candi,* contained in the *Markandeya-puram,* deserve special mention. There are several hymns in it, which bear the clear imprimatur of Tantra. For instance, the *Argalastotm* opens with a verse containing the words Camunda and Kalaratri. The word 'Kali' has been used in a verse. Verse 21 describes Camunda as *Savavahana* (mounted on a corpse). The typical words Dakini and Sakini occur in verse 54. In the eulogy of the Goddess by the demons, she is designated as Adya Prakrti, a Tantric conception (verse 7). She has been called Vidya (verse 9) and Sabdatmika (verse 10, of the nature of sound). The *Kunjikastotra* provides, in the manner of Tantra, that the hymn, which is very secret, should be concealed like one's own genital organ. Verse 4 of this hymn contains the names of the important Tantric rites of *Marana, Mohana, Vasikarana, Stambhana* and *Uccatana.*

Some Tantras contain hymns. For example, Abhinavagupta, in his *Tantraloka,* has given us eulogistic and prayerful hymns.

As regards the number of *Pancaratra* texts, we find lists in the following works:

Kapinjala-, Padma-, Visnu- and *Hayasirsa-samhitas* and *Agnipurana.*

The total number of texts, mentioned in the above works, is **210.** Besides the above, the following Samhitas are extant:

Upendra-samhita (different from the *Upendra,* mentioned in the above list), *Kasyapottara-samhita, Paramatattva-nirnaya-prakasa-samhita, Padma-samhita-tantra, Brhad-brahma-samhita.*

In addition to the above, many Samhitas have been quoted or mentioned by name, which seem to be different from those mentioned in the above list. The following may be mentioned, but there may be many more:

Citrasikhandi, Mankana, Vaisampayana, Sukaprasna, Sudarsana, Saumantava, Hamsa, Hamsaparamesvara.

The earliest source of information about the *Pancaratra* is believed to be the Naradiya (more familiar, Narayaniya) section of the Santi Parvan of the *Mahabharata* though the possibility of its earlier existence cannot be ruled out.[1]

It is generally believed that this system originated in northern India, and gradually spread to the south.[2] The earliest extant South Indian *Pancaratra* text appears to be the *Isvara-samhita* which probably dates back to about the time of the great Samkaracarya (c. 9th cent. A.D.). The oldest work of North India, quoting the *Pancaratra,* seems to be the *Spanda-pradipika* of the Kashmirian Utpalavaisnava (10th cent. A.D.).

The ideal and complete *Pancaratra Samhita* consists of the usual Tannic topics, viz., *Jnana, Yoga, Kriya* and *Carya.* To be more explicit, the subjects, treated in this system, are as follows:

1. Philosophy, 2. Linguistic occultism *(mantra-sastra),* 3. Theory of magical figures *(yantra-sastra),* 4. Practical magic.

This Tantra, in both its versions, is divided into three parts. The subject-matter is presented in the form of discourses either by Sakyamuni or Vajrapani. The instructions given relate *to* the evocations and arrangements of various *mandates* and the rites of initiations and consecrations which are given in them, as well as the descriptions of the ritual known as *homa* in Sanskrit and *Sbyin-Sreg* in Tibetan and funerary rituals of different kinds.

1. See F.O. Schrader, *op. cit.*
2. Ibid.

GLOSSARY (General)

[For scientific terms, used in Tantra, there is a separate glossary.]

The vast Tantra literature contains a large number of technical terms and words which are not commonly used. Here we have noted only such words as are often necessary for the study of Tantras.

For the convenience of those who are interested only in the scientific elements in Tantra, we have given a separate list containing exclusively the scientific terms, based mainly on the *Rasarnava.*

In English Alphabetical Order

Abhicara

A rite designed to harm others. *Saradatilaka,* XX. Ill, 123-25. *Saktisamgama,* Kali, VIII. 102-105.

Abhiseka

Consecration of the Tantric devotee who has holy water sprinkled over him. It is of two broad kinds: *Saktabhiseka* and *Purnabhiseka.*
Saradatilaka (Raghavabhatta's comm. iv. 1).
Pranatosini, II. 5.
Saktisamgama, Kali, XI. 29-37.

Acara

Rules of conduct as means of spiritual attainment. There are generally seven kinds of such rules; e.g., *Veda, Vaisnava, Saiva, Daksina, Vama, Siddhanta, Kaula.* These are comprised in two main categories, viz., *Varna* and *Daksina.Kaulamarga-rahasya,* p. 11.
Pranatosini, vii. 4, p. 582.
Matrkabheda, p. 6.

Adhara

Literally, receptacle.
The *Cakra* (q.v.), supposed to exist in the lowest extremity of the spinal cord, is called *Muladhara.*
Nilatantra, TV. 9.

Adhah-amnaya
One of the six geographical divisions believed to be presided over by Buddhist and Jain deities, Vagisvari, Vajrayogini, Nairrtesvari, etc. *Pranatosini,* 1.9, p. 64. *Saktisamgama,* Sundari, III. 182-84.'

Adhvasodhana
Procedure of purifying the body consisting of six *adhvas, viz., varna, pada, mantra, kola, tattva* and *bhuvana. Saradatilaka* (Raghavabhatta's comm. on it), V. *77.*

Adya Sakti
Primeval energy conceived as a goddess.

Agama
In Tantra, it generally stands for those works in which Parvati asks questions which are answered by Siva.

Aghamarsana
Literally meaning the wiping off of the sin from the body. It is done by sprinkling water on different parts of the body. *Tantrasara* of Krsnananda (on authority of *Malinitantra,* p. 79).

Aghata
Pranayama.

Aghora
(1) A form of Siva, black and fierce, supposed to preside over the Southern region. *Pranatosini,* I. 9 (on authority of *Nirvana-tantra).*
(2) Name of a Saiva sect resorting to *Vamacara. Saktisamgama,* Tara, 192-94.
(3) One of the two broad divisions of Tantric *acaras,* as distinct from *yoga-*

Agneya-varna
Letters connected with the element of fire. These are from *Ya* to *Ksa* in order. *Saradatilaka* (Raghavabhatta's comm. on it), III. 1-3.

Ajapa
A form of effortless meditation. The sounds *ham* and *sah,* arising automatically due to in-halation and exhalation respectively, constitute this *mantra.* This automatic formation of the *hamsa-mantra* takes place in *muladhara, anahata* and *ajna cakras. Ajapa* is twofold, secret and open. The latter is subdivided into two categories, sound and sight. *Gheranda,* V. 85. *Saradatilaka,* XIV. 91 (Raghava's comm. on it).

Ajna-cakra
The nerve-plexus between the eyebrows. Looking like a two-petalled white lotus, it is

symbolised by the letters *Ha* and *Ksa. Satcakranirupana,* XXXII.

Aksamala
A rosary of beads made of *Rudraksa,* crystals, etc.

Akula
Siva aspect of Sakti.
Tantraloka, III. 67.

AH
Spirituous liquor used in Tantric worship.

Alidha
A posture in which the right leg is stretched forward and the left is slightly bent.

Amnaya
Zone of Tantric culture, five or six in number.
Kularnava, III. 7; *Saktisamgama,* Sundari, V. 182-87.

Anahata
(1) A nerve-plexus *(Cakra)* in the region of the heart, supposed to look like a twelve-petalled red lotus.
(2) Name of a particular sound without anything being struck.

Anavasthollasa
The last stage of spiritual progress, according to some Tantric schools.
Parasurama-kalpasutra, X. 68.

Anavi diksa
A form of Tantric initiation in which *mantra, arcana, asana, nyasa, dhyana* and various articles of worship are required. It is of various kinds, e.g., *Sparsi, Vaciki,* etc.
Saradatilaka, V. 127-40 (Raghava's comm.), *Pranatosini,* II. 4.

Ahganyasa
A method of feeling the limbs in a Tantric rite. It is of five or six kinds. The centres are heart, head, protective symbol, eyes and intestine.
Nilatantra,V.ll.

Anima
See *Siddhi.*

Antardasara
Internal body of mystic diagrams. Inner shade of the flames of *Cakras,* called *Bindu, Trikona* and *Astakona.* Manifest ray of the *Navatikona* or *Navayonicakra* consisting of nine triangles.
Kamakalavilasa, 30;
Nityasodasikarnava, VI. 15.

Antaryaga
Mental worship in which the *Pancatattvas* are conceived as abstract and not tangible things.
Mahanirvana, V. 143-49.
Gautamiya Tantra, IX.
Gandharva Tantra, XII. 24-27.

Anukalpa
Substitute, e.g., coconut water for wine.

Apyayana
: Processing of a *mantra.* Krsnananda's *Tantrasara,* p.54.

Arambha-ullasa
: First stage of spiritual attainment. *Parasuramakalpa,* X. 68.

Ardhaparyanka
: A sitting posture in which both the legs are on the same pedestal, one knee being bent and the other raised.

Arka: *Jnana-sakti.*

Asamprajnata Samadhi
: See *Samadhi.*

Asana
: Posture as an accessory of *yoga.*

Asmita
: *SeePancaklesa.*

Astadala-padma
: Eight-petalled lotus conceived as a symbol in the making of *Cakras* inside and outside human body as also in diagrams. The petals are stated to contain the letters *KA, CA, TA, TA, PA, YA, SA, LA.*

Astakona-cakra
: Octagonal diagram considered as representing both the gross and the subtle body of goddess. *Kamakala-vilasa,* 29. *Cidvalli* on the same, 40 ff. The eight corners are supposed to be presided over by goddesses (Sakti), called VasinIi Kamesi, Modini, Vimala, Aruna, Jayini, Sarvesi and Kaulini. *Nityasodasikarnava,* 1.191-92. The presiding deities are collectively called *Rahasya-yogini.* Also see *Gandharva-tantra,* XVII. 74-76.

Astamatrka
: Eight Mother-goddesses supposed to reside in the *Visnurekha* of *Bhupura-yantra, Nityasodasikarnava,* I. 169-71.

Astapasa
: Eight bonds of human existence, viz., *ghrna* (hatred), *lajja* (shame), *bhaya* (fear), *sanka* (apprehension), *jugupsa* (aversion or reproach), *kula* (pedigree), *sia* (conduct), *jati* (birth or caste). *Parasurama-kalpasutra,* X. 70. A list of 62 fetters is found in some Tantras. See *Saubhagya-bhaskara* or *Lalita-sahasra-nama,* 129.

Astasiddhi
: See *Siddhi.*

Astra: Same as *Astrabija* (q.v.).

Astrabija
: Syllable *Phat. Nilatantra,* III. 8.

Asvakranta (or, Gajakranta)

The vast tract of land extending from the Vindhya hills to the great ocean. In the *Mahasiddhasaratantra,* its western boundary is the river Karatoya in Dinajpur district of West Bengal, and the eastern boundary is in Yavadvipa or Java.

According to some authorities, it extends from above hill to the west, comprising Persia, Egypt and Rhodesia.

It is one of the three tracts into which India is divided in certain Tantras.

This region is said to have been so called as horse or elephant was the chief means of transport there.

Avadhuta

dvaita-jnana-vihino yah
sarva-bhuta-hite ratah/
tyakta-varnasramah santah
papa-lesa-pardnmukhah//
avalipto na kutrapi
dhutapapah sadaiva hi/
avadhutah sa vijneyas-tatkrte
cina-sddhanam/l

(1) A Tannic devotee of a very high order.

An *Avadhuta* of the highest grade is called *Kulavadhilta.*

Avadhutas are divided into two classes: householders and recluses.

Kularnava, **XVII.** *Pranatosini,* VII. 4.

Mahaniruana, **VII. 271-83.**

(2) Name of a nerve.

Avadhuti

The central nerve, according to Buddhists, corresponding to *Susumna* of Hindu Tantra.

Avaranadevata

Also called Yogini, presiding over nine *Cakras* called *Prakata, Gupta,* etc., which are different from the well-known *Satcakras.*

Aityasodasikarnava, I. 164-65 *(Setubandha* **Co**mm.**).**

Avidya

False knowledge, nescience. *Moha.*

Avira

Tantric disciple belonging to the probationary stages of *arambha, taruna, yauvana* and *praudha.*

Parasurama-kalpasutra, X. 58 (Ramesvara's Comm.).

Avrti

Avarana. Veil of delusion.

Avyakta

Unmanifested. Denotes Prakrti (q.v.).

Bahirdasara

External appearance of the mystic diagrams intended to represent five gross and five subtle elements. These elements are symbolised by ten letters beginning with *Ka.*

The ten triangles, representing the theme, are supposed to be presided over by ten goddesses, called Kulakaulayogini.
Nityasodaslkarnava, I. 184-86, VI. 16.

Bahiryaga
External worship. Opposite to *Antaryaga* (q.v.).

Banahhga
A form of Siva-phallus, supposed to reside in the triangle of *Anahata-cakra* (q.v.). So called as it is believed to be one of the 14 crores of *Siva-lingas* established by demon Bana at various places.
Sat-cakra-nirupana, XXV.

Bhairava
(i) Paramasiva, (ii) A human teacher who appears to have acquired perfect spiritual emancipation and become almost Siva; their views are laid down in Tantric *Yamalas.*

Bhairavi
Female partner or Sakti of a Tantric devotee.

Bhairavi Cakra
A ritual in which *Pancatattvas* are used. In it, males and females participate and indulge in drinking and sexual intercourse.
Mahanirvana, VIII. 54-206.
Kaulavali-nirnaya, VII.
Kularnava, VIII.

Bhairavi Mudra
It is that condition when everything is withdrawn into a person in the shape of his soul.

Bharati
Same as *Visuddha* (q.v.).

Bhumisparsa
A *mudra* (q.v.) in which the palm of the right hand is turned inward, and the fingers outstretched with the tips of fingers touching the ground.

Bhupura
A four-cornered figure with four doors and a triangle within.
Gandharva Tantra, V. 76.
Nityasodaslkarnava, 1.166 ff.

Bhutapsarana
Warding off evil spirits and disturbances by means of *mantras.*
Saradatilaka, IV. 10 (Raghava's comm.).
Krsnananda's *Tantrasara,* p.616.
Purascaryarnava, III. 154.

Bhutasuddhi
Part of a rite in which the five *bhutas* or elements of the body are purified.
Nilatantra, XVI. 56.

Bija
(1) Mystic syllables like *Hrim,Hum,* etc.
(2) Semen.
(3) Cidatman.

Bindu

(1) One dot represents undivided manifestation of Siva.

(2) Double dot *(Visarga)* represents Sakti.

(3) According to Saivas, an evoluteof Nada.

(4) In Kashmir Saivism, one of the ten *Vidya-tattvas.*

(5) *Prana.* According to some, it has three forms, *Prakasa* (static), *Vimarsa* (kinetic) and *Prakasa-Vimarsa* (combination of both).
Saradatilaka, 1. 7 ff, II. 6, VII. 9.
Tantraloka, I. 216.
Prapancasara, 1.41, III. 20-21.
Kamakalavildsa, V-VII *(Cidvalli).*

Bodhicitta

Mind destined to attain enlightenment. It means the mind of the Buddha in his previous existences as Bodhisattva (q.v.).

Bodhisattva

A being destined to attain Buddhahood. Used to denote the various states of existence of Gautama or Siddhartha prior to the attainment of Buddhahood.

Brahmadvara

The passage through which *Kundalini(q.v.)* moves.

Brahmagranthi

One of the three knots in the *Muladhara-cakra. Nilatantra,* XI. 22.

Brahmanadi

Same as *Susumna* (q.v.).

Brahmapura: Human body.

Brahmarandhra

An aperture in the crown of the head, through which the soul or vital breath is supposed to escape on its leaving the body.

Brahmavartman

Same as *Susumna* (q.v).

Cakra

(a) The six mystical circles or nerve-plexuses, supposed to exist within the body from the lower extremity of the spinal cord up to the head. The circles in the ascending order are: *Muladhara, Svadhisthana, Manipura, Anahata, Visuddha, Ajna.* The *Sahasrara-padma* (1000-petalled lotus) is supposed to be located within the crown of the head.

(b) Designation of an assembly of Tantric devotees for certain rites, e.g., *Bhairavi Cakra.*

(c) Endless rotation of Sakti.

(d) *Yantra* or mystic diagram, e.g., *Trikonacakra, Astakonacakra.*

See *Satcakranirupana.*

Cakrapuja
A Tantric worship in the company of some Tantric devotees under the leadership of the *Guru.*
Nilatantra, IX. 3.

Cakrabheda
Literally, penetration of *Cakras.* Manifestation or activation which is necessary for keeping the body fit and for attainment of *Siddhis. A* Tantric *Sadhana.*

Caksusi diksa
A form of initiation in which the *Guru* initiates his disciple by a mere glance.
Kularnava, XIV.
Saradatilaka, V. 127-40 (Raghava's comm.).

Candra
A Vamacari sect.
Saktisamgama, Tara, I. 92-94.

Candrakala
Symbol of crescent moon supposed to exist on the crown of the goddess, from which nectar is believed to exude.
Mahanirvana, XIII. 7.

Candranadi
Another name of *Ida* (q.v.), supposed to represent Sakti in the form of the moon.
Satcakranirupana, I.

Caramala
Rosary of *Rudraksa,* crystal, etc., for *Japa* or muttering the name of god.
Krsnananda's *Tantrasara,* p. 29.

Caturdasara
A diagram constituted by 14 triangles each of which is presided over by a goddess. Such goddesses are called Sampradaya-yoginis. It is believed to lead to the acquisition of Isitva, one of the *Siddhis* (q.v.).
Nityasodasikhrnava, IV. 149, VI. 17, XI. 179-83.
Gandharvatantra, V. 99, XVII. 49.

Caturvimsatitattva
24 fundamental things also recognised in Tantra. These are five gross elements, five subtle elements, five sensory organs, five motor organs, mind, intellect, egotism, primordial substance *(prakrti).*

Catuskuta
A particular arrangement of letters for use in the cult of Srividya.
Krsnananda's *Tantrasara,* p. 244.'

Chotika
Syllable Phat.

Cinacara
(Qnakrama, Cina-sadhana) Chinese ritual, chiefly relating to goddess Tara, is the basis of Tantric *Vamacara* (q.v.).

Taratantra, p. 20 (of Krsnananda); *Saktisamgama,* Sundari, I. 188 ff; *Purascaryarnava,* 1.20.

Citrim
Name of a nerve, also called *Brahma-nadi.* Sometimes regarded as one of the three constituents of *Susumna* (q.v.); often identified with *Susumna.*
Pranatosini, 1.4.

Cudacakra
A kind of spiritual exercise for Vira type of devotees. It involves *Laya-yoga* (q.v.).

Dakini
A class of minor deities, associated with Parvati, Chinnamasta, etc. Supposed to be the presiding deity of *Muladhara.*
Pranatosini, V. 6.
Krsnananda's *Tantrasara,* p.338.
Satcakranirupana, VIII.

Daksinacara
Orthodox way of spiritual attainment without *Pancamakara* in conformity with Veda, Smrti and Purana. *Vedacara, Vaisnavacara* and *Saivacara* are included in it.

Daksrnamarga
Same as *Daksinacara* (q.v.).

Daksinasrotatantra
Tantras belonging to the southern current, viz., *Yoginijala, Yoginihrdaya, Mantramalini Aghoresi, Kridaghoresvari, Lakinikalpa, Marici, Mahamanci.*

Damara
It denotes uproar, affray, riot, the bustle and confusion of festivity or strife. It stands for a class of Tantras, stated to have been narrated by Siva.

Dasasamskara
See *Samskara.*

Dasamahavidya
Ten Tantric goddesses: Kali, Tara, Sodasi, Bhuvanesvari, Bhairavi, Chinnamasta, Dhumavati, Vagala, Matahgi, Kamala.
Pranatosini, V. 6, p. 374.
The names differ in different Tantras.

Dehasadhana
Same as *Kayasadhana* (q.v.).

Devacakra
A kind of *Cakra* ritual.

Devicakra
Same as *Cakra* (q.v.).

Devyastra
The mystic syllables $Hrim_i$ *Phat.*
NTlatantra, II. 7.

Dharanayantra
A diagram usually used as an amulet. It is drawn on a leaf, and dedicated to a deity.
Krsnananda's *Tantrasara,* p. 585.
Saktisamgama, Tara, L. 1.2.

Dharani
Protective spell **used by** Tantric Buddhists.

Dhatusakti
Designation of Dakini, Rakini, etc., the presiding deities of *Cakras.*

Dhyana
Meditation on a deity.
Basic element in Tantric *Sadhana* and an accessory of *Yoga.*

Digambara
(1) A naked order of *Amdhutas* (q.v.) having the quality of Siva.
(2) A *Vamacari* sect.
Pranatosini, VII. 7, p. 532. *Saundaryalahari,* 32 *(Laksmi* comm.).

Diksa
Initiation. According to *Visvasara Tantra,* it is of **four** kinds, viz., *Kriyavati, Kalavati, Varnamayi* and *Vedhamayi. Pranatosini,* II. 4.
According to *Kulamava* (XIV), it is sevenfold, viz., *Kriya, Varna, Kala, Sparsa, Vak, Drk* and *Manasa.* Each of these is subdivided.
According to *Rudrayamala,* it is of three forms, viz., *Anavi, Sakti* and *Sambhavi Pranatosini,* II. 4.
Other types are *Krama, Pancayatana* and *Ekamantra,* etc.

Dipana
Processing of *mantra.*
Krsnananda's *Tantrasara,* p. 54.

Divya-bhava
The highest spiritual attainment of a Tantric devotee.

Divyacakra
Name of a *Cakra* ritual, in which the *Pailcatattvas* **are** used, meant for those who have made considerable spiritual progress.
Mahanirvana, **VIII.** 204-19.

Divyamudra
Same as *Khecarimudra* (q.v.).

Divya-pana
One of the three modes of drinking of wine before the goddess, the other two being *Pasu* and *Vira.*
Kularnava,VII; Saktisamgama, Tara, XXXIII. 6-8.

Divyatattva
A category of *Pancatattva* (q.v.).

Divyaugha
A line of succession of Tantric *gurus.*
Syamarahasya, III (quotation from *Bhavacudamani).*

Drk-diksa
Same as *Caksusi diksa* (q.v.).

Duti
Same as *Lata* (q.v).

Dutiyaga
: Ritual union of a Tantric devotee with his female partner. Her organ is fancied as sacrificial fire into which the semen of the male partner, conceived as clarified butter, is offered. *Parasurama-kalpasutra,* X, 63.

Ekalihga
: A field or a place in which (up to five *krosas)* there is but one *Sivalinga;* designation of a *Sivalinga* at such a place. *Nilatantra,* III. 1.

Gajakranta
: Same as *Asvakranta* (q.v.).

Ganapatya-linga
: A class of Siva-lingas, mentioned in the *Kamikagama.*

Gaudhastaka
: Eight fragrant substances taken together and used as substitute for wine of three kinds - *Saktisambandhi, Sivasambandhi* and *Visnusambandhi. Saradatilaka,* IV. 79-80.

Gauda Sampradaya
: A sect of Tantric devotees belonging to eastern India and following *Vamacara.* It depends entirely on *Pancatattva* (q.v.), and advocates the unity of *devata, guru* and *mantra* as manifestations of the energy of the Great Goddess. *Purascaryarnava,* IX, p. 866. *Saktisamgama,* **Su**nd**ari, III.** 15-18.

Gauripatta
: Base upholding *Sivalinga.* Looking like the female organ, it is also called *yoni.*

Gayatri
: The basic *mantra* of an initiated *dvija. Rgveda,* III. 62.10.

Grhavadhuta
: An *Avadhuta* (q.v.) leading the life of a householder. *Pranatosini,* VII. 7, p. 532.

Guhyasadhana
: Performance of secret rituals by Tantric devotees of the *Vira* (q.v.) type. Those who are not initiated have no access to such a ritual. *Niruttara-tantra,* X.

Guhya-samaja
: Secret assembly, in the Buddhist Samgha, of the members having faith in Tantrism. They themselves wrote their scriptures. A Buddhist work bears this title.

Gunaspanda
: Qualities of *Sattva,* etc.

Guptatarayogini
: Designation of goddesses who are *Avaranadevatas* (q.v). *Gandharvatantra,* V. 96.

Gupti

Keeping the *mantra* secret. Krsnananda's *Tantrasara,* p.54.

Guru

(For female *Guru,* see *Stri-guru)*

A Tantric preceptor. Qualifications of such a *guru,* female *guru,* characteristics of a hypocritical *guru* etc. have been dealt with in several Tantric texts, e.g. *Kularnava,* XIII, XVI; *Rudrayamala,* Uttara, II; *Pranatosini,* II. 2, VI. 4; Krsnananda's *Tantrasara,* 2; *Tantraraja,* I; *Sarada-tilaka, II,* etc.

The *Gurutantra* deals exclusively with *Guru* - his glorification, propitiation, *Kulagurus* whose names end in Natha etc.

The *Nirvana-tantra* (III) mentions four kinds of *gurus,* viz. *Guru, Paramaguru, Paraparaguru* and *Pararnesthi-guru* (believed to be identical with Siva).

Gurubija

Letters H, S, Kh, M, L, V, R, Y, Um.

Hadividya, Hadimata

Vidya, denoting knowledge, *mantra* or deity, emanating from *Kamaraja bija.*

A school named after *Ha,* the symbol of Siva, and influential in Kerala and Kashmir.

Saktisamgama, Tara, LVIII. 81.

Hakini

Presiding deity of the *Ajnacakra* (q.v.), conceived as six-faced and white in complexion.

Satcakranirupana.

Hamsa

(1) Supreme Soul, Brahman.

(2) A symbolic *mantra* involving inhalation *(ham)* and exhalation *(sa)* of breath. Same as *Ajapa* (q.v.). Regarded as *Paramamantra.* It is of two kinds, *Vyakta* (manifest) and *Gupta* (hidden).

Ham is the symbol of *Bindu (Purusa,* Male Principle of Creation, and *Sah* of *Visarga (Prakrti,* Female Principle).

Satcakranirupana, XI. 1ll (Observations of Kalicarana).

Hamsa-mantra

Also called *Ajapa-mantra.* Name of the *mantra,* consisting of *ham* and *sah* symbolism, for the awakening of *Kundalini* (q.v).

Hamsapitha

Region of *Harnsa,* supposed to exist within *Sahasrara* (q.v.). Indicated by *A-KA-THA* triangle, and marked by letters *HA-LA-KSA.* In it, the devotee should meditate on *guru* as identical with Siva.

Padukapancaka, I (Kalicarana's Comm.).

Hardhakala
(1) Sex-organ drawn on mystic diagrams. Also known as *Hamsapada* or *Yoni*. (2) Wave of bliss resulting from Siva-Sakti union.

Hadi-mata (or -vidya)
A Tannic school which was very popular in Kerala and Kashmir. Those who belonged to this school claimed that their *vidya* (knowledge, *mantra* and deity) was derived from a source known as *Kamaraja-bija*. *Ha* stands for Siva; the school was named after *Ha*.
Cf. *Hakarat Siva-rupatvam*
tad-hadi-matamiritam/
Sakti-samgama, Tara, LVIII. 81.

Hakini
The Presiding Deity (Sakti) of *Ajna-cakra* (q.v.).

Hamsa
See *Ajapa.*

Hathayoga
A kind of forced *yoga* or abstract meditation performed with great self-mortification, such as standing on one leg. In it, the mind is forced to withdraw from external objects.
In the *Yogastkhopanisad* (1.133), it is described as the unity of the sun *(Ha)* and the moon *(Tha)*.
In the *Hathayoga-pradipika* (I. 10), it is regarded as the source of all kinds of *Yoga*.

Havisya
Food prepared with rice that has been dried in the sun. *Nilatantra,* XI. 5.

Homa
A rite in which oblation is poured into fire. It is of various kinds, e.g., *Sthula* (gross), *Suksma* (subtle), *Para* (transcendental), *Bahya* (external), *Antara* (internal), *Nigraha* (harmful act), *Sautnya* (beneficial), etc.
Matrkabheda, XI. 8.
Tantraraja, XXIX-XXXII.
Krsnananda's *Tantrasara,* IV.
Saradatilaka, XVH-XVIII.
Tarabhakti-sudharnava, p. 247 ff.
Nilatantra,XVI .4.

Horn diksa
A type of initiation in which the *guru* performs homa for purifying the six quarters. *Saradatilaka,* V. 127-40.

Hsien (Chinese)
Immortality.

Hrllekha
The *Bija Hrim*.
Nilatantra,V.87.

Ida
One of the fourteen main nerves. Symbol of the moon, it is on the left of the spinal cord. Supposed to be of white colour. *Satcakranirupana,* I.

Iddhi (from *Rddhi)*
Miraculous power stated in

Buddhist texts like the *Brahmajala-sutta,* 1.26. *Cullavagga,* V. 8, etc.

Ilm (Arabic)
According to Sufis, knowledge gathered from experience.

Indrayoni
A nerve-plexus between *Visuddha* and *Ajna Cakras.*

Indu: *Kriyasakti.*

Indubija
Dram.
Nilatantra, V. 45.

Isitva
A kind of *Siddhi* (q.v.).

Istamantra
The *mantra* taught by one's *guru.*

Itaralinga
A form of *Siva-linga.*
Saradatilaka, IV.

Japa
Muttering or repeating a *mantra,* or the name of a deity.
Kularnava, XVII.
Saktisamgama, Tara, XLVI. 2-3.
Gandharvatantra, XXIX. 9.
It is of three kinds, viz., *Vyakta* (expressed), *Avyakta* (unexpressed), *Suksma* (subtle), also called, respectively, *Vacika, Upamsu* and *Manasa.*

Jatakusuma
Menstrual blood of a woman.
NTlatantra, XVII. 7.

Jatasutaka
Newly born child. *Mantra* is conceived during initiation as a newly born child.
Saktisamgama, Tara, XLV. 7.

Jivana
Processing a *mantra.*
Krsnananda's *Tantrasara,* p. 54."

Jivanmukti
Liberation while alive.

Jivasakti
Name of *Cundalini,* the vital energy within the body.
Tantraraja Tantra, XXX. 34.

Jnanahoma
Homa performed in internal worship.
Pranatosini, VII. 4, p. 535 (Quotation from *Nityatantra).*

Jyestha
A destructive Sakti by which Sivahood of extremely enlightened persons is obstructed.

Jyotirdhyana
Meditation on the Self, believed to reside in *Kundalini(q.v.)* in the form of light. Also called *Tejodhyana.*

Kadimata
A principal Tantric school with *Ka* as its symbol. Texts in glorification of Mahatripurasundari, especially those describing the mode of Her worship, etc., are known chiefly

under two divisions, one of which is *Madhumatimata* or *Kadimata*. The *Tantraraja, Matrkarnava, Tripurarnava* and *Yoginihrdaya* come under this class.
Saktisamgama, Tara, LVIII. 81-82.
Do, Kali, V. 24-26.
For Tantras in this group see *Manorama* comm. on *Kadimata-tantra,* 1.2 (ff), p. 2; *Tantrik Texts,* VIII and Eng. Introduction, p. 2.

Kadividya (Kadimata)
Knowledge deriving its name from the initial letter of *Vagshava Bija* (q.v.).
Saradatilaka, 1.1 (comm.).

Kahadimata
One of the three main Tantric doctrines.
Saktisamgama, Tara, LVIII. 81-82.

Kakini
(1) Presiding deity of the *Anahata Cakra* (q.v), conceived as yellow and residing within a twelve-petalled red lotus.
Satcakranirupana, XXIV.
(2) *Ka* is called *Kakini Bija.*

Kala
(1) Aspect of the Great Mother Goddess, symbolically represented by *varna* or letter. 38 *Kalas* are supposed to have emanated from the three groups of letters, called *Saumya, Saura* and *Agneya.*
Prapancasara, III. 11-12.
Saradatilaka, I. III.
According to another tradition, 50 *Kalas* emanated from the five constituents of *Pranava (Omkara),* viz., *A, U, Ma, Bindu, Nada.*
Saradatilaka, II. 17.
(2) Prakrti, Sakti, Maya.
Saradatilaka, 1.6.
Prapancasara, 1.26.
(3) Letters from *A* to *Ksa.*
(4) *Nada.*

Kalacakra
A minor nerve-cycle above *Visuddha Cakra* (q.v.) but below the *Ajnacakra* (q.v.). Also known as *Laland-cakra,* it denotes the wheel of time and the chief deity of Tantric Buddhists *Kalacakrayana.*

Kala(vatirl) diksa
A form of initiation in which the *guru* locates the five *Kalas,* called *Nivrtti, Pratistha, Vidya, Santi* and *Santyatita* in different parts of the body of the disciple and anoints him.

Kalamukha
A Vamacari Saiva sect, much similar to Kapalikas. They are known to have dwelt in South India.

Kalamurti
Fragmentary form of the figure of Sakti.

Sakti of any deity is divided into sixteen parts *(Kala). Garland of Letters,* p. 194.

Kalanyasa
Perception of the deity in different parts of the body of the female partner of the devotee. Krsnananda's *Tantrasara,* p. 128.

Kala-tattva
The limited manifestation of Siva in individuals. *Tantraloka,* IX. 155.

Kalibija
The syllable Krim.

Kallkula
A school of Tantra emphasising the importance of the cult of Kali. The following are the scriptures of this school:
Jayadratha-yamala, Kalajnana, Kalottara, Mahakala-samhita, Saktisamgama- tantra, Uttaratantra, Vyomakesa-samhita.

Kalimata
Texts in glorification of Mahatripurasundari, especially those describing the mode of her worship, etc., are known chiefly under two divisions, one of which is the *Kalimata* or *Malimmata.*

Kamabija
The syllables *Klim, Krom,* etc.

Kamakala
(1) Sexual art.
(2) Imagined as Maha-tripurasundari, it is of the nature of *Cit* (cons-ciousness), *Ananda* (bliss), *Iccha* (will), *Jnana* (knowledge) and *Kriya* (action). It is supposed to be in a triangle within the *Candramandala* of the *Sahasrarapadma* (q.v.). It is regarded as a combination of the three *Bindus* of *Ravi, Agni* and *Soma.* In some Tantras, Kama is the equilibrium of *Prakasa* (static) and *Vimarsa* (dynamic) *Sakti* of Siva. *Nityasodasikarnava,* VI. 10.11 *(Setubandha* comm.). *Satcakranirupana,* XL (Observations of Kali-carana). *Kamakalavilasa,* **VIII,** Cidvallr (comm.).

Kamamandira
House for union with *Sakti. Nilatantra,* XX. 69.

Kamarajabija
Designation of letters *HA, SA, KA, HA, LA, HRAN,* each symbolising an aspect of Sakti or Vidya. *&aradatilaka,l.l* (comm.).

Kamesibija or Kamabija
The syllable *Klim* or *Klhrim.*

Kamika
Name of the seat for *Kamya Japa* or the muttering of a

mantra or name of a deity for a special purpose. Made of the skin of deer, tiger or ram or of cane.
Purascaryarnava, VI, p. 420.

Kancuka: *Pasa,* evil, *Maya,* etc. which are the causes of one's bondage.

Kapalika
An extremist Saiva resorting to the cult of Sakti, and drinking wine in human skulls.
Saktisamgama, Kali, VIII. 9-10.

Karamala
The hand used as a rosary. Krsnananda's *Tantrasara,* pp. 27 ff.
Nilatantra, XI. 29.

Karamkini Mudra
According to those, who have attained perfect knowledge, it is a mental state when the body of the five elements rests in the great firmament, and the world appears to be like a corpse and devoid of all actions.

Karana
In astronomy it is the name given to half of a tithi.

Karana
Wine used in Tantric rituals. The word means cause. Such wine is supposed to be the cause of knowledge of *dharma, artha, kama* and *moksa.*
Pranatosini, VII. 3, p. 510.

Karanyasa
Part of a rite in which the hand is placed in a particular position. In it, the fingers and the reverse of the palm are used to invoke deities in the forms of letters.
Krsnananda's *Tantrasara,* pp. 88 ff.
Nilatantra, p. 11.

Kartari
A mantra of two letters.
Tantraraja, XXXV. 28-29.

Kartrika
A kind of *Astra* (q.v.) or weapon which is seen in the land of *Adya-Sakti. Nilatantra,* IV. 17.

Kasmira Sampradaya
Tantric devotees of Kashmir. Their doctrines and practices are set forth in the *Saktisamgama,* Sundari, III. 11 ff, and *Purascaryarnava,* IX, p. 866.
They follow also the texts of Kashmir Saivism.

Kaula
One who performs Tantric rites with five *Makaras,* i.e., follows *Kulacara.*
Kaulas are divided into many sects, e.g., Kapalika, Ksapanaka, Digambara.
Nilatantra, XVIII. 10.

Kaulamarga
A way of spiritual exercise *(acara)* confined within the

spiritual lineage of a particular group *(Kula).*
In it, the devotee worships with the *Pancamakaras.*
It is of two kinds, wet and dry.
Kaulamarga-rahasya, p. 5.
Nirvana-tantra, **XI.**
Kularnava, XVII.
Rudrayamala, Uttara, XVII.
Kaulajnananirnaya, **XIV, XVII,** XXI.
Mahanirvana, VII. 4.
Kaulavalinirnaya, XXI, **189-**190.
Pranatosini, XIV.
Krsnananda's *Tantrasara,* p. 623.'
Warning against abuse of *Kaulamarga. Parasurama-kalpasutra,* III. 31 (comm.).
Mahanirvana, I. 58-60.

Kaulika
Same as *Kaula* (q.v.).
One who follows the *Kula* or *Kaula* mode of *Sadhana.*
Nirvanatantra, **XI;** *Kularnava,* II, X,XI.
Nilatantra, VI. 8.

Kaulika Sakti
Same as *KhecariSakti* (q.v.).

Kaulika Siddhi
Moksa according to *Kulamata* of Kashmir Saivism.
Paratrimsika, p. 36.

Kaulini
Same as *Kundalini(q.v.).*

Kavaca
Prayer with certain mystic syllables supposed to protect the devotee as an armour protects the body. Protective spell.
Syamarahasya, IV.

Kerala Sampradaya
A Tantric sect whose followers are spread over 19 countries from Aryavarta to the sea.
Saktisamgama, Kali, IV. 3-1.
Siddhanta-samgraha.
Purascaryarnava, IX, p. 867.

Khapuspa
Menstrual blood.

Khecari Mudra
A Yogic posture which leads to spiritual attainment, and enables a person to overcome disease and death. By this *mudra* movement on the outskirts of the sky of *Cit* becomes possible. *Gheranda,* III. 1-3.

Khecari Sakti
Kha means Brahman.
The power, which moves as the kinetic energy of Brahman, is called *Khecari.*
Though one, it is manifested in various forms.
Paratrimsika, p. 30.

Kllaka
Literally a small stick. It is a kind of *Nyasa* (q.v.).
Nilatantra,Vl.2.
Krsnananda's *Tantrasara,* pp. 88 ff.

Kosa

Sheath. The human body is supposed to consist of the five sheaths as follows: *Annamaya, Pranamaya, Manomaya, Vijnanamaya, Anandamaya.*

Kramadiksa

A type of initiation to the *mantras* of Kali, Tarn and Tripurasundari, meant for certain special kinds of devotees. *Pranatosini,* II. 5.

Kramamata

A Tantric system of Kashmir, dealt with in Abhinavagupta's *Kramakeli* and *Krama-stotra.* It is twofold according as it relates to Saivism and Saktism. *Tantraloka,* IV. 157 ff.

KriyaSakti

Three kinds of mystic power, viz., *Manojavitva* (having speed like mind), *Kamarupitva* (assuming forms at will), *Vikaranadharmitva* (infinite mental power to consume and transmit).

Kriyavati diksa

A form of initiation in which many rituals are performed, and the *guru* sanctifies the disciple's body; inculcates his own consciousness into the disciple.

Pranatosini, II.

Kriyayoga

A kind of yogic exercise. *Saktisamgama,* Sundari, I. 197-200.

Krodhani Mudra

According to those, who have achieved success in *mantra,* it means that which is contained in the 24 *tattvas.*

Krtya

An evil goddess supposed to cause harm.

Nilatantra,V. 92.

Kula

(1) Family and the mode of worship handed down by the tradition of the family.

(2) Tantric rite obtaining in a particular region with reference to a particular deity.

(3) The Sastra which expounds the group of objects including the knower, the known and the knowledge or the worshipper and the object of worship.

(4) Body.

(5) *Adharacakra.* Constituents of the word are *Ku* (earth) and *liyate* (merges).

(6) Spiritual lineage from Paramasiva to one's own *guru. Lalitasahasranama,* I *(Saubhagyabhaskara* comm.).

Kulabhakta
One who is devoted to a *Kaulika Sadhaka*.
Nilatantra, XI. 142.

Kulacakra
A kind of Tantric rite in which several devotees assemble.
Nilatantra,XW. 13.

Kulacara
Same as *Kaulamarga* (q.v.).
Nilatantra, XL 128.

Kuladravya
Same as *Pancatattva* (q.v.).
Kaulavalinirnaya, VIII.
NTlatantra,V.7.

Kuladrsti
Sight of Kuladevi; *Kaulika's.* Sight of the desired deity.
Nilatantra, XL 100.

Kulajana
A devotee of the *Kaulika* class.
Nilatantra, XI. 114.

Kulajna
One who knows *Kulacara.*
Nilatantra, XX. 56.

Kulajnana
Knowledge of *Kulamarga.*
Parasurama-kalpasutra, III. 31 (Ramesvara's comm.).

Kulakaulayogini
Presiding goddesses of Cakras of the *Bahir-dasara* (q.v.) class.
Gandharvatantra, V. 102.

Kulakundalini
Same as *Kundalini (q.v.).*

Kulamarga
Same as *Kaulamarga* (q.v.).

Kulamrta
Nectar flowing down from the *Candramandala* within the head when *Kundalini* (q.v.) penetrates the six *Cakras.*

Kulanayaka
Best among the *Kaulika Sadhakas.* Here Siva.
NTlatantra, XVI. 11.

Kulapadma
Six-petalled lotus within *Sahasrara* (q.v.).

Kulapatha
The passage through which *Kundalini* (q.v.) ascends.
Saundaryalanari, X.

Kulapujana
Worship of the desired deity of a *Kaula* (q.v.).
Nilatantra, XI *77.*

Kulapuspa
Rowers like *Rakta-java* (red China rose); here it means the menstrual blood of a woman.
Nilatantra, II. 3.

Kularasa
Svayambhu-kusuma or menstrual blood of a woman.
Nilatantra, IV. 2.

Kulasamketa
Technical mysteries of *Kaulamarga* (q.v.), e.g., *Kramasanketa, Puja-sanketa, Mantrasanketa,* etc.
Niruttara, XII.
Kularnava, II.
Parasurama-kalpasutra,VII. 1 (Ramesvara's comm.).

Kulasastra
Kularnava, Kaulavali-nirnaya, etc.
Nilatantra, XI 128.

Kulasundara
Great *Kaulika* (q.v.).
Nilatantra, XI. 90.

Kulasundari
Feminine gender of *Kulasundara* (q.v.).

Kulatattva
Same as *Kuladravya.*

Kulavadhuta
See *Avadhuta.*

Kulavidya
The *mantra* used by a *Kaulika.*
Nilatantra, XV. 13.

Kula-vrksa
The following trees regarded as sacred by *Kaulas: Slesmataka, Karanjaka, Nimba, Asvattha, Kadamba, Plaksa, Vata, Udumbara, Cinca.*
Nilatantra, XI 116.

Kulayosit
Also called *Kaulini,* it is the name of *Kundalini(q.v.).*
Saundaryalahari, VIII, XLI (Laksmidhara's comm.).

Kulluka
Designation of a *mantra* recited before *japa* after the worship of *Mahavidya.*
Nilatantra,V. 105.

Kulodaka
Semen.
Nilatantra, II. 3.

Kumbhaka
A kind of *Pranayama* in which the breath is held up.
Nilatantra, XVIII. 1.

Kundagolodbhava
'Menstrual blood, regarded as sacred for the Goddess. *Kundodbhava* is the blood of a married woman, and *Golodbhava* is of a widow.'
N.N. Bhattacharya,
Hist, *of Tantric Religion,* p. 443. The word *Kunda,* occurring in the *Manusmrti,* iii. 156, 158, 178, and *Yajnavalkya-smrti,* I. 10, 222, 224, has been interpreted as an illegitimate issue of a Brahmin woman, whose husband is alive, by another Brahmin male.
The word *Gola,* occuring in *Manusmrti,* III. 156,174 and *Yajnavalkya-smrti,* 1.10, 222, has been taken to denote an offspring of the clandestine union of a Brahmin widow and a Brahmin male.

Kundalini
The serpent, symbol of vital energy, supposed to coil around the *Muladhara* (q.v.).
Tantraraja, XXX. 65.
Gheranda, III. 44.
Satcakranirupana, XI
Saradatilaka, XXV. 27.
Nilatantra, IV. 9.
Pranatosini, 1.6.
Matrkabheda,XIV.

Rudrayamala, Uttara, XXI.
Saundaryalahari, X (Laksmidhara).

Kurcabija
The mystic syllable *Hum.*

Kurukulla
Letters *A, E.*

Laghima
See *Siddhi.*

Lakini
Presiding deity of *Manipura Cakra* (q.v.).

Laksmi
Name of *bija Srim.*
Nilatantra,XV.14.

Lalanacakra
See *Kalacakra, Lambikagra.*

Lambikagra
A nerve-circle located above the *Visuddha* (q.v.) and below the *Ajna* (q.v.). Also called *Lalana* or *Kalacakra.*

Lata
Sakti or woman with whom one should associate or perform *Maithuna* as part of a Tantric *Puja.*
Also called Duti.

Latasadhana
Ritual involving.
Pancamakara.
Mahanirvana, I. 52.

Layabhogahga-vidhana
Process of separating *Malas* or *Pasas* (q.v.) from the body. A part of *Smarti diksa* (q.v).
Saradatilaka, V. 127-40.
Purascaryarnava, V, p. 392.

Layasiddhiyoga-samadhi
State of perfect bliss. In it, the devotee acquires spiritual power, and enjoys the pleasure like sexual enjoyment leading to the realisation of identity with the Supreme Being.
Gheranda, VII. 12-13.

Layayoga
A form of *Hathayoga* which destroys all mundane desires, and leads to eternal bliss by bringing about the merger of one's mind in the Supreme Being.

Lelihana Mudra
According to Saktas, that which licks everything again and again.

Linga
Male organ worshipped as Siva-phallus.

Lihgapuspa
The flower, called *Raktakaravi,* used as a substitute for sexual union.
Parasurama-kalpasutra, X. 63 (Comm.).

Lopamudra
Mantras, relating to *Srividya,* consisting of 15 symbolic letters. Krsnananda's *Tantrasara,* pp. 242-43.

Madhyama
A kind of sound midway between *Pasyanti* (q.v.) and Vaikhari(q.v.).

Connected with intellect. Represents equilibrium of *Para* and *Pasyanti.*
Prapancasara, II. 43 (Comm.).
Kdmakalavilasa, XXVI *(Cidvalli).*
Lalitasahasranama, 99 *(Saubhdgyabhaskara).*

Madhyamasrota Tantra
Tantras belonging to the middle current, viz., *Vijaya, Nihsvasa, Svayambhuva, Vatula, Virabhadra, Raurava, Makuta* and *Viresa.*

Madya
The first of the five *Makaras* in Tantric *Panca-makara-sadhana,* wine. Of the various kinds of it, *Gaudi* (prepared from molasses), *Paisti* (fermented from rice) and *Madhvi* (prepared from the flowers of *Madhuka* plant - *Madhuka longifolia)* regarded as the best *(Kularnava,* V, *Mahanirvana,* vi. 2-3). Thirteen kinds stated to have been used by the devotees from Gauda *(Sakti-samgama,* Kali, IX. 46). Milk, honey and sugar-water recommended as substitutes of wine (*Mahanirvana,* viii. 170-171). According to *Kularnava,* V, wine symbolises the flow of the essence of nectar from the union of Siva-Sakti at the apex of the cerebrum.

Mahacakra
A *Cakra* ritual in which one's mother, sister, daughter, daughter-in-law and wife are to be worshipped as *Pancasakti. Niruttara,* X.

Mahacinacara, ahacinakrama
Same as *Cincara* (q.v.).
See *Nilatantra,* Ch. xiii in Calcutta ed.

Mahahrada
Pure *Cidatman.*

Mahamamsa
Flesh of the following creatures, regarded as sacred for offering to the deity:
man, cow, ram, horse, buffalo, boar, goat, deer.
Syamarahasya, II.
Krsnananda's *Tantrasara,* p. 630.'

Mahamudra
(1) A form of posture. *Gheranda,* III. 1-3.
(2) Woman in general.
(3) Female organ.

Mahapasu
An uninitiated person.
Niruttara, XII.

Mahasamrajya-diksa
A form of initiation which is an essential prerequisite of *Kaula Sadhana.*

Mahasetu
Designation of a *mantra* recited before *japa* after the worship of a *Mahavidya.*

Higher form of *Setu* (q.v.). *Nilatantra,V.* 106.

Mahasukha
According to Tantric Buddhism, the *summum bonum* and the actual manifestation of *Bodhicitta* (q.v.). It can be brought about by the union of man and woman, the embodiments of *Upaya* and *Prajna* respectively. In such a state, all mental action is suspended and the world is forgotten, and there is the most pleasant experience of non-duality.

Mahavidya
Ten Tantric goddesses whose names vary in different texts. They are usually called *Kali, Tara, Sodasi, Bhuvanesvari, Bhairavi, Chinnamasta, Dhumavati, Vagala, Matangi, Kamala. Pranatosini,* V. 6.
It is interesting to note that the term also denotes *Kevalanvayihetu,* i.e., a purely positive *probans* in logic or NyayaSastra (vide *Mahavidya-vidambana* of Vadindra, ed. M.R. Telang, Baroda, 1920).

Mahayoni
The sex organ of a woman; it is the assumed triangle of the *Sahasrdra-cakra* (q.v.). *Kaula-marga-rahasya,* 256.

Mahima
A kind of *siddhi* (q.v).

Maithuna
Sexual intercourse, considered as one of the five *Makaras* in Tantric rituals. *Mahanirvana,* VI. 10 ff. *Pranatosini,* VII. 4.

Makara
See *Pancamakara.*

Mala
Fetters causing rebirth and suffering of worldly existence.
Threefold, viz., *Anava, Karma* and *Mayiya.*

Malinimata
Same as *Kalimata* (q.v).

Manasa diksa
Same as *Manodiksa* (q.v).

Manavaugha
A line of succession of Tantric *gurus.*

Mandala
(1) A period of 49 days. *Nilatantra,* XL 64.
(2) A ritual *Cakra* in which the devotees, sitting with their female partners around the leader, indulge in the enjoyment of five *Makaras. Kaulavalinirnaya,* VIII. *Mahanirvana,* VIII. 154-156.
(3) Diagrams like *Sarvatobhadra,* used in Tantric rituals.

Manipura
A *Cakra* near the navel region, also called *Nabhicakra.* Conceived as a 10-petalled lotus of blue

colour, each petal containing a letter. Within the lotus is conceived a triangle of the colour of the rising sun. The outer sides of the triangle are represented by three *svastika* symbols.

Satcakra-nirupana, XIX, XXI. *Nilatantra,V.* 106.

Manodiksa ,

A form of initiation merely by the *guru's* thought and mental action.

Kularnava, XIV.

Manonmani

Transcendental bliss coming out as a result of *bhaktiyoga-samadhi.*

Gheranda, VII. 14-15.

Mantra

Generally incantation relating to a deity.

The derivative meaning is *mananat trayate,* that which saves due to reflection. *Mantra* is equated by some with Brahman, the ultimate reality in the form of sound. It is believed to impart *Sakti* to a devotee who aspires after liberation.

Gandharva-tantra, **XI.**10, *Tantraraja-tantra,* XXVI. 36-43 (Comm.), *Saradatilaka,* 1.55; II. 57.

Mantra-adhva

Blood to be purified for *Sadhana. Adhva* denotes a constituent of the body which is of six kinds, viz., *Bhuvana* (cerebral organ), *Mantra* (blood and flesh), *Pada* and *Varna* (muscles and vein), *Dhatu* and *Reta* (bones and fluids). *Saradatilaka,* V. 24-25 (Raghavabhatta).

Mantracaitanya

Consciousness, inherent in *mantra,* to be roused by exertion.

Pranatosini,IV. 1.

Gandharvatantra, **XXIX. 24-**25.

Mantrayana

Name of Tantric Buddhism.

Mantri diksa

A form of initiation in which the *guru* at first purifies himself and then consecrates his disciple.

Saradatilaka, V. 127-40 (Raghava).

Pranatosini, II. 4.

Manu

Mantra.

Nilatantra, **XIV.** 10.

Marana

The rite for killing.

Marifat

According to Sufis, knowledge obtained through divine grace.

Matr: Yogini, Sakti Kala.

Matrka

(i) See *Astamatrka.*

(ii) Also the names of mystic letters.

Matrkanyasa
Perception of *Matrkas* (q.v.) in the forms of letters in different parts of the body. Twofold - *Antarmatrka-nyasa* and *Bahirmatrka-nyasa.*
Krsnananda's *Tantrasara,* pp. 88 ff.

Matrkama
Matrkavarna; letter of the alphabet.
NTlatantra,V. 114.

Matrkavarna
See *Matrkarna.*

Matsya
Fish. One of the five *Makaras* (q.v.). Three kinds of fish are described as *Uttama, Madhyama* and *Adhama.*
Syama-rahasya, III,
Mahanirvana, VI. 8.
Substitutes of fish are mentioned as a cake made of pulses and other substances.
Parasurama-kalpasutra, X. 63 (commentary).

Maya
Name of *Bija Hrim.*
Nilatantra, XV. 14.

Mayabija
Hrim.
Nilatantra, IV. 13.

Mayiya Mala: Such a feeling as 'I', 'Mine'.

Meru
The bead in a rosary, through which the ends of the thread pass before being tied in a knot.
Nilatantra, XL 22.

Mudra
(i) Derived from root *Mud,* it literally means that which gives delight. Poses of hand or fingers used in worship, e.g., Matsya, Kurma, Samkha, etc.
The *Gheranda-samhita* (III. 1-3) mentions 20 *Madras.*
(ii) Posture of the body at the time of *yoga,* e.g., *Asviini Mudra.*
(iii) One of the five *Makaras* essential in Tantric *Sadhana.* It means fried or parched cereals, e.g., *Yogini-tantra,* ch. VI, or geometrical figures,
(iv) In Buddhist Tantra it denotes woman. The *Prajnopaya* and *Sekoddesatika* (p. 56) take it to mean a woman with whom a Tantric Yogin associates.

Mudravirya
Condition of *Khecari* (q.v.).

Mukta-triveni
Same as *Ajna* (q.v.).

Mula
(1) Also called *Muladhara* (q.v.).
(2) *Mulamantra* (q.v.).

Mulacakra
Same as *Muladhara* (q.v.).
Nilatantra, V. 96.

Muladhara
The lowest of the six *Cakras* (q.v.), supposed to be at the lowest extremity of the

spinal cord where *Kundalini* (q.v.) is supposed to reside.
Satcakranirupana, XIX.

Mulamantra
The main or basic *mantra* imparted by one's spiritual preceptor at the time of initiation.

Mulavidya
Same as *Mulamantra* (q.v.).
Nilatantra, XL 117.

Mursid
Guru or spiritual preceptor according to Sufis.

Nabhipadma
Same as *Manipura* (q.v.).
Satcakranirupana, XIX.

Nada
Sound. First vibration of Para Sakti expressing itself in creation. Manifestation of the consciousness of the Supreme Being, revealed in sound.
Saradatilaka, I. 6 ff.
Satcakranirupana, XXXIX (Kalicarana)
Prapancasara, 1.41.

Nada-brahman
Nada (q.v.) imagined as Brahman in the form of primeval sound manifested in *Para, Pasyanti, Madhyama* and *Vaikhan.*
Kamakalavilasa, IX *(Cidvalli), Saundarya-lahan,* XLI (comm. of Laksmidhara).

Nadi
Artery or vein in the body. Supposed to be 72,000 in number. Of these, 72 are the major ones, of which again the three most important are *Ida, Pingala,* and *Susumna.*
Pranatosini, 1.4.

Nakuli
Ha.

NakuliSa
Ham.

Napumsaka mantra
A *mantra* which is neither male (i.e., meant for male deities) nor female (i.e., meant for female deities).
Saradatilaka, II. 57-58.

Napumsaka Varna
Letters *R* and L.
Saradatilaka, II. 5-7 (Raghavabhatta).

Naracamudra
A hand-pose in which the tip of the right thumb is joined with the top mark of the right forefinger and then stretched out while other fingers are bent low.

Natl
Dancing woman, Goddess (Sakti) supposed to dance in delight at the performance of rituals in Her honour.
Niruttara, XV.

Navacakra
Nine *Cakras,* of which five belonging to Sakti and

pointing upward and four to Siva pointing downward, constituting the *Sriyantra* which is looked upon as the bodies of Siva and Sakti, joined together.
Saundaryalahari, IX (Laksmidhara's comm.).
Nityasodasikarnava, U, 47 *(Setubandha* comm.).

Navanada
(1) Nine *Nadas* or special kinds of sound, supposed to reveal the nature of *Kundalini.*
Kamakalavilasa, XXVII *(Cidvalli).*
(2) Letter *A,* initial letter of each *Varga, Ya, Sa* and *Ksa.*
Saundaryalahari, XXXIV (Laksmidhara).

Nigama
The class of Tantras in which Siva asks questions, and Sakti answers them.

Nimesa Sakti
Will power, by which the concept of Sadasiva is characterised in Kashmir Saivism.
Isvarapratyabhijna, III. 1.3.

Nirvikalpa Samadhi
Blissful state of mind in which the distinction of the knower, knowledge and object of knowledge is obliterated.

Nyasa
(1) A part of Tantric ritual, in which deities are placed (i.e., felt) on different limbs of the body.
There are various types of *Nyasa,* e.g., *Matrkanyasa* " (feeling *Matrkas),Pitha-nyasa* (feeling the holy resorts of Sakti), etc.
(2) Subtle identification with *Cakras.*
Krsnananda's *Tantrasara,* p. 339.
Nilatantra, XL 57.
Saubhagya-bhaskara on *Lalita-sahasra-nama,* 2.4.
Gandharva-tantra, IX. 2.
Taratantra, II. 3.
Saradatilaka, VII.
Tarabhakti-sudharnava , V,p. 169.
See *Sodhanyasa.*

Odra-puspa
Java flower.
Also called *Japa.* China rose. Odra was the name of modern Orissa. Perhaps it was believed that this flower originally used to grow in Orissa.

Om
This syllable is regarded so sacred that a Vedic *mantra* is preceded and followed by it. The *Rgveda* commences with it - *Om agnimide purohitam,* etc. It is constituted of the letters *A, U* and M symbolising the qualities of *Sattva, Rajas* and *Jamas* supposed to reside in Visnu, Brahma and Siva respectively.

Also called *Pranava*.
Even the Buddhists use *Om* in the beginning of their mystical formulae.
The *Bhagavadgita* states (viii. 13) that this single syllable is Brahman.

Padmasana
A sitting posture, in which the right foot is placed on the left thigh and vice versa.

Pancabandhana
Five fetters as a result of *Avidya* (false knowledge).

Pancabhuta
Five gross elements, viz. Earth, Water, Fire, Wind and Ether.

Pancagavya
Five products of the cow, viz. cowdung, cow's urine, milk, curd and ghee.
Nilatantra,XVl, 47.

Pancakala
Five aspects of Sakti, viz. *Nivrtti, Pratistha, Vidya, Santi* and *Santyatita*. *Saradatilaka,* V.79.

Pancakancuka
Five impure material elements, viz. *Kala, Niyati, Kala, Vidya* and *Raga,* which cause bondage of different kinds.

PancakleSa
Five fetters, viz. *Avidya* (false knowledge), *Asmita* (egotism), *Raga* (attachment), *Dvesa* (hatred), and *Abhinivesa* (adherence).

Pancakriya or Pancakrtya
Five actions of Sakti, viz. *Srsti* (Creation), *Sthiti* (Preservation), *Samhara* (Destruction), *Tirodhana* (Disappearance), *Anugraha* (Favour). *Tantraloka,* 1.121.

Pancamakara
(also called Pancatattva)
Five things, whose names begin with the letter *Ma,* necessary for Tantric *Sadhana*. These are *Madya, Mamsa, Matsya, Mudra, Maithuna.*

Pancamnaya
Five *Amnayas* (zones) well-known for Tantric culture.

Pancamundi
An *asana* (seat), for Tantric *Sadhana,* made with the severed heads of two Candalas, one jackal, one monkey and one snake. According to *Yogini-tantra* (chap. V), this *asana* consists of the skulls of a jackal, a serpent, a dog, a bull and a man. As an alternative, five human skulls are prescribed.

Pancahga-purascarana
Purascarana (q.v.) which consists in *japa, homa, tarpana, abhiseka* and *viprabhojana.* The last one

means 'feeding Brahmanas'. The other terms have been explained separately.
Krsnananda's *Tantrasara,* 48.

Pancahga-suddhi
Fivefold purification, viz. *atma-suddhi, sthana-suddhi, deva-suddhi, mantra-suddhi, dravya-suddhi. Kularnava,* VI.

Pancaratra
Originally used, in *Satapatha Brahmana,* as an adjective of *Purusatnedha,* it later came to be used as an independent word meaning a sacrifice to be performed in five successive nights. The word has been interpreted in as many as eight different ways (vide K.D. Bharadvaja's paper 'Pancaratra' in *Aruna Bhhrati,* A.N. Jani Fel. Vol., pp. 59 ff). The *Pancaratra* deals with philosophy, meditation, temple architecture and iconography and some matters peculiar to the sect.
Pancaratra is the name of a form of ritualistic Vaisnavism.

Panca Sakti
Mother, sister, daughter, daughter-in-law and preceptor's wife worshipped as five great Saktis.
Niruttara, X.

Panca Preta
Brahma, Visnu, Rudra, ISa, Sadasiva, forming the seat of Goddess, together called *Panca Preta.*

Pancatanmatra
Five subtle elements, viz., *Sabda, Sparsa, Rupa, Rasa, Gandha,* corresponding, respectively, to Sky or Ether, Wind, Fire, Water and Earth.

Pancatattva
Same as *Pancamakara* (q.v.).

Pancayatani diksa
Initiation into the cults of Siva, Sakti, Visnu, Surya and Ganesa. Krsnananda's *Tantrasara,* pp. 70-72.

Pancopacara
Five articles for worship, viz., *gandha* (sandal-paste and other fragrant substances), *puspa* (flower), *dhupa* (incense), *dipa* (lamp), *naivedya* (food offering). *Purascaryarnava,* III. 224.

Para
A kind of sound. See *Sabda-brahman.* It is the initial stage of sound arising at *Muladhara* (q.v). Devoid of vibration, it is unmanifested but indestructible.
Cidvalli on *Kamakala-vilasa,* XX, XXIII.

Paraklya
Wife of another person, sometimes taken by a devotee as his partner.

Paralinga
(1) Imaginary male organ in terms of which the *Bindu* or vacuum in the *Sahasrara* triangle is conceived.

(2) A type of *Sivalinga.*

Paramahamsa

A devotee who has succeeded in *Hamsa-mantra.*

There are two kinds of *Parama-hamsa,* viz. (i) *Vidvat* - one who has realised Brahman; and (ii) *Vividisu* - one who is desirous of realisation.

Paramakula

Same as *Ajna* (q.v.).

Paramesthi Guru

The fourth spiritual ancestor of the *guru.*

Mahanirvana, VI. 98.

Paramita

Perfection, transcendental virtue. Generally six or ten, viz., *Dama, Sila, Ksanti, Virya, Dhyana, Prajna.* To these are, sometimes, added *Satya, Adhisthana, Maitra, Upeksa.*

Paramudra

Subtle form *of Mudra.*

Tantraraja, IV. 55.

Parapara Guru

Third spiritual ancestor of the *guru.*

Mahanirvana, VI. 98.

Para Sakti

(1) Supreme Goddess. An aspect of Mother Goddess.

(2) Female partner of the Tantric *Sadhaka. Saraddtilaka,* 1.7(Comm.).

Nityasodasikarnava, VI. 36.

Mahanirvana, V. 2. *Kularnava,* V. *Satcakranirupana,* L (Kallcarana).

Pasa

See *Astapasa.*

Pasu

Anu. Jiva. That which is tied by pasas or fetters.

A man in whom animal propensities are predominant.

Regarded as the weakest type of human beings.

A low class of Tantric devotees. Twofold - *subhava* (influenced by knowledge) and *vibhava* (with a mark left by knowledge). A *pasu* may again be *diksita* (initiated) or *adiksita* (uninitiated).

Pasupatasutra, 1.1,7.

Kaulavalinirnaya, XI, 187.

Nilatantra, VIII. 18.

Pasubhava

The attitude of a *Pasu* (q.v.).

Rudrayamala, Uttara, VI. 50-51, XI. 28.

Pasucakra

A kind of *Cakra* ritual. *Niruttara,* X.

Pasu Sastra

Tantras other than those belonging to the *Kaula* group.

Pasvacara

General name of *Vedacara, Vaisnavacara, Saivacara* and *Daksinacara.*

Pasyanti

Belonging to the region of

the navel, it is the second stage of the development of sound within the body.
Prapancasara, II. 43 (comm.).

Paustika
A rite designed to cause prosperity.
Nilatantra, XII. 26.

Pindabrahmanda-marga
Passage of the ascent of *Kundalini(q.v.).*

Pingala
One of the three principal arteries - rising from *Muladhara* and reaching the right nostril. Possesses the characteristics of the Sun, it is also called *Suryanadi.*
Saradatilaka, XXV. 38 (Comm. of Raghava).
Satcakranirupana, I (*Sammohana Tantra,* quoted in Kallcarana's comm.).

Pir (Persian)
Guru or spiritual preceptor, according to Sufis.

Pitha
A holy place in which a limb of the severed body of Sati (Siva's consort) is supposed to have fallen.
Nilatantra, III. 4.
Pitha means a place where a devotee of high order used to live or a seat on which such a devotee attained *Siddhi.* Generally 51 *Pithas* are recognised. Of these, quite a few are in Bengal or in neighbouring areas.

Pithanyasa
See *Nyasa.*

Pithasakti
Collective name of goddesses *Iccha, Jnana,* etc., each representing an aspect of Sakti.
Syamarahasya, III.

Pradhana-tattva
Equilibrium of the feeling of joy or sorrow.

Prajna
The Female Principle in Tannic Buddhism. *Hevajra-tantra,* X, *Prajnopaya,* 5, *Advaya-vajra-samgraha,* 2.26, 55, *Sadhanamala,* 321, 329 ff, *Guhyasamaja,* 19, 158, *Srtcakrasambhara,* 28.

Prakamya
A kind of *Siddhi* (q.v.).

Prakrti
(1) Sakti, one's female partner in a Tannic rite.
(2) Female Principle of creation.
(3) The Supreme Sakti according to Saktas.
Nilatantra, XXII. 18.

Pranava
The Vedic syllable *Om* (q.v.).

Pranayama
Lit. the expansion of breath; a breathing exercise. It is of three kinds, viz. *Puraka* (inhalation), *Kumbhaka* (holding the breath), *Recaka*

(exhalation). *Nilatantra,* V. 9. *Pranatosini,* VI. 1.

Pratyahara
Yogic process of withdrawing the senses from their contact with external objects.

Pratyalidha
A sitting posture in which the shooter has the left knee advanced and the right leg slightly bent and retracted. *Nilatantra,* iv. 18.

Prthvibija
The letter La.

Puraka
A process of *pranayama* (q.v.).

Purascarana
A Tantric rite designed to cause the potency of a *mantra.* It generally consists of ten parts, viz. *japa, homa, tarpana, abhiseka, aghamarsana, suryarghya, jalpana, pranama, puja, brahmanabhojana.*
In it, the person concerned has to take *havisyanna* (q.v.) and *pancagavya* (q.v.). *Kaulavalinirnaya,* XV. *Nilatantra,* X. 9.
It may consist of five parts also, viz. *Japa, Homa, Tarpana, Abhiseka, Brahmanabhojana.* Krsnananda's *Tantrasara,* p. 48. '

Purnabhiseka
Highest form of *Abhiseka* (q.v.).

Purusa-Prakrti
Male and Female Principles of creation.

Purva-kaula
A sect of the *Kaulas* (q.v.).

Puryastaka
The eight gross and subtle elements constituting the body of the goddess, represented in *astakona-cakra. Kamakala-vilasa,* XI.

Puspa
Five kinds, viz.,
Para (flowers made of jewels, etc.),
Apara (made with cut pieces of variegated cloth),
Uttama (obtained from plants),
Madhyama (fruits),
Adhama (leaves, water).

Putita
A *mantra* in between two *Bijas,* one in the beginning, another at the end. *Nilatantra, VA8.*

Putikrta
Same as *putita* (q.v.).

Rahasya Yogini
Eight presiding deities of the *Astakona Cakra* (q.v.). *Gandharva,* XVII. 74.

Rajacakra
A form of *Cakra* worship.
In it, mother, sister, daughter, daughter-in-law and preceptor's wife are looked

upon as *Saktis.*
Niruttara, X.

Rajani
A special type of woman recommended for being worshipped in Tantric rituals.
Niruttara-tantra, V. 3-4.

Rajayoga
A form of *yoga* in which the mind automatically merges in Brahman.
Pranatosini, VI. 3.
Gheranda, VII. 16.

Rambha
Designation of a woman of any of the four castes endowed with noble traits of character, eminently fit for Tantric rites.
Niruttam-tantra, XI. 23-24.

Rathakranta
A vast stretch of land from the Vindhyas to Mahacina including Nepal. China was called Mahacina in the medieval period.
The region is said to have been renamed as *ratha* (chariot) was the means of transport there.

Recaka
A process *oipranayama* (q.v.).

Rikta
Name of a *tithi* of evil influence.
Nilatantra, XII. 44.

Rudragranthi
A knot in the *Ajna-cakra,* obstructing the ascent of *Kundaliniq.v.).*
Lalitasahasranama, 89 *(Saubhagyabhaskara* comm.).

Sabda-brahman
Eternal sound conceived as Brahman. It is fourfold, viz., *Para, Pasyanti, Madhyama* and *Vaikhari.* The terms have been explained separately.
It is the source of the letters of the alphabet, words and of other sounds through which thoughts are expressed. It is all-pervading.

Sadanga-nyasa
Feeling the deity in six limbs, viz. heart, head, top of the head, protective amulet, eyes and intestines.

Sadharani
A public woman as the partner of a *Sadhaka.*

Sadi Vidya
A branch of knowledge, so named after the initial letter of the Sakti Bija.

Sahaja
(1) The easiest and most natural way of spiritual exercise.
(2) Ultimate reality according to the *Sahajiyas* or adherents of the *Sahaja* doctrine.

Sahasrara
Thousand-petalled multicoloured lotus, supposed to exist in

Brahmarandhra (q.v.).
Satcakranirupana, XLI-XLHI.
Nilatantra,XVIII. 35.

Saivacara
A form of *Daksinacara* emphasising the cult of Siva-Sakti.
Vedic mode, eightfold Yogic practices and animal sacrifice; these are the characteristics of this *Acara.*
PranatosinT,VII.1.

Sakini
Presiding Goddess of the *Visuddha Cakra* (q.v.).
Satcakranirupana, XXX (Kalicarana's comm.).

Sakteyi
Akind of *Diksa* (q.v.).

Sakti
(1) The *BijaHrim.*
(2) The female partner of a Tantric *Sadhaka.*
Of three kinds, viz., *Svakiya* (own wife), *Paraktya* (another man's wife), *Sadharani* (prostitute).
(3) Female principle of creation.
(4) A limb of *Mantra.*
Kularnava, VII.
Niruttara,XIV.
Krsnananda's *Tantrasara,* p. 627.
Gandharva, XXIII. 19.
Pranatosini, VII. 4.
Nilatantra, II. 7.
Srtvidyamtnasutra, I (Dipika comm.).

Saktibija
Hrim.

Sakticakra
Name of the five Sakti triangles in *Sriyantra* (q.v).
Saundaryalahari (Laksmidhara's comm. citing *Bhairavayamala).*

Sakticalani
A *mudra* causing great success. By it the breath is held up by *Kumbhaka.* The wind so confined pushes *Kundalini* upward.

Saktidiksa
Initiation based on pure knowledge, in which there is no external rite. *Saradatilaka,* IV. 1 (Raghavabhatta).
Pranatosini, II. 4.

Sakti-karanavada
The doctrine that Sakti is both the efficient and material cause of the universe.
Nityasodasikarnava, IV. 5.
Saktisamgama, Tara, VIII. 28.
Saundaryalahari, I.
Kaulamargarahasya, p. 197.
Lalitasahasranama, 112 ff.

Saktipata
Touch of the lustre of Siva, by which even a man of no strength can realise *Cit.* Also explained as the grace of Goddess with which a neophyte is favoured before initiation to Agamanta Saivism.

Saktitrikona
Sakti triangles conceived as existing in different parts of the body, the three lines of a triangle symbolising any set of three theories, and the angles supposed to be presided over by different goddesses.

Saktivama
Vowels.
Saradatilaka, VI. 2 (comm.).

Salagrama
A special kind of stone, procured from rivers, especially the river Gandaki, and worshipped as a symbol of Narayana.

Samadhi
An accessory of *Yoga*. State of intense concentration and bliss, in which the world of sense disappears. It is of two kinds, *Savikalpa* (q.v.) and *Nirvikalpa* (q.v.) which are also called *Samprajnata* and *Asamprajnata,* respectively.
Gheranda, VII. 1.
Gandharva, vi. 66 ff. *Kularnava,* 13-14.

Samarasya
Equilibrium of Siva and Sakti (of *Upaya* and *Prajna* in Buddhism), often conceived in sexual terms, the complete comprehension of which leads to the perception of non-duality.

Samaya (Puja)
Worship in and by the mind.

Samayacara
A mode of the *Srividya* cult.
Saundaryalahari, vv. 31 ff (Laksmidhara's comm.), *(Saubhagyabhaskara* comm.).
Parasurdma-kalpasutra, vii. 1, X. 68, 80 (RameSvara's comm.).

Sambhavi diksa
A form of initiation of a superior level done by the mere touch, glance or will of the *guru.*
Related to the secret cult of *Kamesvari Niiyotsava,* p. 9.

Samharacakra
Apart of *Navacakra* (q.v.).
Nityasodasikarnava, I.

Samkhini
Name of a cerebral nerve.
Pranatosini, 1.4,33.

Sampradayayogini
See under *Caturdasara.*

Samprajnata Samadhi
See *Samadhi.*

Samputa
The desired *mantra,* recited before and after the name of the *Sadhya* (i.e., one against whom any of the six malevolent rites is performed).
Nilatantra,Xll. 25.

Samskara
Sacrament, usually 10, prescribed for the three upper

classes of the Brahmamcal society.

Sandhya (or, Samdha)-bhasa (or, vacana)

Hevajra-tantra - chap, iii of the 2nd Kalpa of the Sanskrit text.

(1) Mystic language.

(2) Speech in which the intended meaning is hidden. *Samdha* seems to be the correct form.

For elaborate discussion, see V. Sastri in *IHQ*, 1928, pp. 287 ffand

P.C. Bagchi, *Studies in the Tantras,pp.27ff.*

Santa-Sakti

A form of Sakti containing will *(iccha),* knowledge *(jnana)* and action *(kriya).*

Santibija

Svaha.

Sastra

Syllable *Phat.*

Satcakrabheda

Same as *Cakrabheda* (q.v.).

Satcakramarga

Same as *Pindabrahmanda-marga* (q.v.).

Sat-kancuka

Six causes of man's bondage, which are like veils over the Reality.

Satkarma

Six acts calculated to do harm to an enemy:

Marana (killing), *Stambhana* (causing paralysis), *Uccatana* (expulsion), *Vasikarana* (bringing others under control), *Vidvesana* (creating bad blood) and S*anti* (pacification). ,

Nilatantra, xii. 8;

Yogini-tantra, IV;

Saradatilaka, xxiii, 123 ff.

Sava-sadhana

Performance of a Tantric rite with a corpse.

Kaulavali-nirnaya, xiv;

Syama-rahasya, xiv;

Tarabhakti-sudharnava, ix;

Purascaryarnava, ix,

Nilatantra, xvi.

Savikalpa Samadhi

A state of perfect concentration and bliss in which a feeling of difference exists between the knower and the object of knowledge.

Savitri

Mantra called *Gayatri* (q.v.).

Nilatantra, II. 10.

Setu

(1) Designation of a *mantra* recited before *japa* after the worship of Mahavidya. So called as it is believed to be like a bridge for crossing the ocean of suffering. According to Krsnananda's *Tantrasara, Omkara* precedes a *mantra.* According to *PranatosinT,Pranava (Omkara)* is called *Setu* for Brahmanas and Ksatriyas. For VaiSyas *Phat* is *Setu.*

(2) Fourteen vowels followed by *anusvara* and *nada.*
Purascaryarnava, VI, pp. 532-33.
Ntlatantra,V. 105.

Siddha Vidya
Same as *Mahavidya* (q.v.).

Siddha-mantra
The *mantra* which becomes effective instantaneously. If required, such a *mantra* can be adopted without regard to scriptural norms.
Rudrayamala, Uttara, III; Krsnananda's *Tantrasara,* IV.

Siddhantacara
A form of *Vamacara,* designed for devotees of the *Vira* type. It lays greater stress on *antaryaga* than on external rites. Its adherents worship Visnu by day while resorting to *pancamakara* at night.
Purascaryarnava, 1.22;
Kaula-marga-rahasya, 10.

Siddhaugha
A line of succession of Tantric *gurus.*

Siddhi
Mystical power. Supposed to be eight, viz. *Anima* (assuming a very small form), *Laghima* (making the body very light), *Prapti* (power of obtaining anything), *Prakamya* (irresistible will), *Mahima* (increasing one's size at will), *Isitva* (superiority, greatness), *Vasitva* (bringing others under control), *Kamavasayita* (suppression of passion).
Sometimes the number is given as ten, with the addition of *Bhuktisiddhi, lechasiddhi.*
Prapancasara, XIX. 62-63.

Sisya
Disciple.
(i) Selection of *gurus* by - *Kularnava,* XI, XIV; *Rudrayamala,* Uttara, II; *Prapancasara,* XXXVI.
(ii) Test of, before initiation - Krsnananda's *Tantrasara,* 3; *Saradatilaka,* II. 153.
(iii) Qualities of a good - *Saradatilaka,* II. 145-50; *Tantraraja,* I. 23,24.
(iv) Characteristics of a bad disciple - *Rudrayamala,* Uttara, II.
(v) Duties of - *Kularnava,* XII; *Kaulavali-nirnaya,* X; *Parasurdma-kalpasutra,* X. 74.

Sivabija
Name of mercury.

Siva Cakra
The four Siva triangles making the *Sriyantra* (q.v.).
Visnucakra, Astadala-padma, Bhupura, etc. are also called *Sivacakra.*
Saundaryalahari, IX (Laksmidhara's comm.).

Smarti diksa
Initiation of the disciple in his absence. In it the

preceptor mentally renders the neophyte free from the threefold impurity of *anava, karma* and *mayiya* types, and elevates his soul so as to enable it to be united with the Supreme Being.
Saradatilaka, V. 127-40 (Raghava's comm.).

Sodasadala-padma
Sixteen-petalled lotus, each petal of which has a vowel representing a *Matrka.*
Kamakala-vilasa, XXXIII.

Sodasopacara
Sixteen articles for worship: *asana, svagata, pddya, arghya, acamaniya, madhuparka, punardcamaniya, snaniya, vasana, bhusana,gandha, puspa, dhupa, dipa, naivedya, vandana.*
Mahanirvana, XIII. 203-204.

Sodhanyasa
A form of *Nyasa* in which the deities are individually perceived in the body. It has six methods.
Tdrabhakti-sudharnava, V, p. 163.
Saradatilaka, VII.
Krsnananda's *Tantrasara,* pp. 272,309 ff.
Purascaryarnava, XII. 1165.

Sparsa (Sparsani) diksa
Initiation of the disciple by the touch of the *guru.*
Kularnava, XIV.
Saradatilaka, V. 127-40 (Raghava's comm.).
Purascaryarnava, V 391.

Sncakra
See *Sriyantra.*

Srikula
A prominent Tantric school to which texts like *Tripurarahasya, Prapancasara, Saradatilaka,* etc., belong.

Srividya
(1) Mahavidya.
(2) A particular *mantra.*

Sriyantra
The most important diagram relating to the cult of *Srividya.* Also called *Sricakra* and *Tripuracakra.*
It contains 9 triangles or *Yonis,* five connected with Sakti and four with Siva, the former turned upward and the latter downward.
Nityasodasikarnava, VI. 24.
Kamakalavilasa, XXXVI.
Saundaryalahari, IX (Laksmidhara's comm.).

Srota
Branch (lit. current) of Tantric tradition. Three currents are known, viz. *Daksina* (right), *Varna* (left) and *Madhyama* (middle). They are stated to represent the three *Saktis* of Siva.

Srsticakra
One-third of *Sriyantra,* representing the creative aspect of Sakti.
Setubandha comm. on *Nityasodasikarnava.*

Stambhana
One of the six Tantric rites, rendering the efforts of the enemy abortive or causing paralysis to his body.
Saradatilaka XXIII. 124.

Sthuladeha
Gross body.

Sthula Dhyana
Meditation based on an object like the image of the deity concerned.
Mahanirvana, V. 139; *Saktisamgama,* Sundari, II. 126.

Stri-guru
Female preceptor.
(i) Characteristics of - *Rudrayamala,* Uttara, II.
(ii) Benefit of initiation by - Krsnananda's *Tantrasara,* p. 3; *Saktisamgama,* Tara, LVIII. 7-8.
(iii) Verses for worship of - *Matrkabheda,* VII.
(iv) Mode of meditation on form of - *Pranatosim, II*I. 1, p. 155.

Strivarna
Long vowels.
Saradatilaka, II. 5-7 (comm.).

Suddhatattva
Paramasiva.

Suddhavidya
Knowledge of *Tattvas.*
That which imparts the knowledge of Siva.

Suddhi
Designation of meat, fish, *Mudra,* fruits, roots, etc., offered while offering wine to the goddess.
Pancamakaras (q.v.) are also called *Suddhi.*

Suksmadeha
Subtle body.

Sulabija
The mystic sound Phat.

Sunyata
Void or vacuity conceived in terms of the Female Principle.

Surya Nadi
Another name of *Pingala* (q.v.).

Susumna
A *Nadi* supposed to exist between *Ida* and *Pingala.*
Also called *Brahmanadi* or *Brahmavartman.*
It extends from *Muladhara* (q.v.) to *Brahmarandhra* (q.v.).
Through it *Kundalini* ascends.

Svacchanda
Independent. Siva.

Svadhisthana
Name of a *Cakra* within the body, supposed to be located above *Muladhara.* It looks like a six-petalled lotus.
Satcakranirupana, XV-XVII (Laksmldhara's comm.).
Nilatantra, V. 96.
Satcakranirupana, I.
Nilatantra, XI. 28.

Svakiya
Wife of the devotee as his partner in *Sadhana.*

Svapuspa
The first menstrual blood of a married woman, sacred to Goddess.

Svayambhu Kusuma
Menstrual blood of a maiden. *Nilatantra,XVIII.7.*

Tadana
Processing of a *mantra.* Each letter of it is recited 10 or 100 times.
Tadana is done also by writing the letters and sprinkling water *of* sandal wood over them.
Krsnananda's *Tantrasara,* p. 54.

Taijasa Varna
Agneya Varna, i.e., I,I, *Ai, Kha, Cha, Tha, Tha, Pha, Ra, Ksa;* stated to have originated from *tejas* (heat).

Tamas
Atmabhimana.

Tanmatra
Subtle elements, viz., *sabda, sparsa, rupa, rasa, gandha.*

Taoism
A school of Chinese thought according to which Mother Goddess represents Yin, i.e., the Female Principle underlying creation.

Tarabija
The mystic syllable *Kram.*

Tarasodha
A kind of *Nyasa* used in the worship of Tara.
Nilatantra,VA7.

Tarinimata
Same as *Kahadimata* (q.v.).

Tariqat
According to Sufis, the way of understanding the relation between God and the individual and with the material world.

Tarpana
(1) Libation of water to deities, sages and forefathers.
Krsnananda's *Tantrasara,* pp. 81-82.
Mahanirvana, V 65.
(2) A method of processing *mantras.*
Tantrasara, op. cit., p. 54.
Ntlatantra, VI. 5.

Tattvacakra
Same as *Divyacakra* (q.v.).

Tattvamudra
The top of the ring-finger joined with the tip of the right thumb.
Nilatantra, V. *56.*

Tejodhyana
Same as j*yotirdhyana* (q.v.).

Tha
An imitative sound, as if a metallic jar rolling down-steps.

Trailokyamohana-cakra
A form of *Sricakra* or *Sriyantra* (q.v.).

Trikona
(1) The mystic syllable *em.*
(2) Triangle, also called *yoni,*

necessary in Tantric worship. *Para Sakti* or *Vak* is at the middle point. Three arms represent three forms of sound *(Pasyanti, Madhyama, Vaikhari),* or, according to some Tantras, *Iccha* (desire), *Jnana* (knowledge) and *Kriya* (action). Three *Bijas,* three *Saktis,* three goddesses, three *Pithas,* and other concepts involving a triad. *Kundalini is* called *Mahatrikona.*
Kamakalavilasa, XXII, XXIII.
Nityasodasikarnava, VI. 36-40 *(Setubandha* comm.).
Parasurama-kalpasutra,V. 1.
Gandharva-tantra, V. 112-13.
Tantraraja-tantra, XXXV. 12-13.

Trilinga
Three phallus-symbols of Siva, viz., *Bana, Itara, Para.*
Kamakala-vilasa, XIII, XIV.

Tripitha
Collective name of Kamarupa, Pumagiri and Jalandhara Pithas.
Kamakalavilasa, XII, XIV.

Tripuracakra
Same as *Sricakra* or *Sriyantra* (q.v.).

Tripurasundarimata
Name of *Hadimata* (q.v.).
Saktisamgama, Kali, VI. 125.

Turiya
(1) Highest state.
(2) A very high state. A field of knowledge, which is also known as *turiya,* is supposed to be contained in the *Sahasrara Cakra.*

Uccatana
One of the six malevolent rites, by which the expulsion or mental agitation of the enemy is ensured.
Saradatilaka, XXIII. 125.

Unmana, Unmani
Sixth stage in spiritual exercise. The devotee, in this stage, experiences great joy in which his sense-organs stop functioning.

Upacara
Articles for worship. These may range from five to sixty-four.
Saradatilaka, IV. 92 (Raghava's comm.).
Krsnananda's *Tantrasara,* pp. 551-52.
Mahanirvana, VI. 78-79, XIII. 203 ff.

Upadanakarana
Material cause.

Ullasa
Stages of Tantric *Sadhana, viz., Arambha, Taruna, Yauvana, Praudha, Praudhanta, Unmana, Anavastha.*
Parasurama-kalpasutra, X. 68.

Unmani (Unmana)
The sixth stage of Tantric *sadhana.* In this stage the devotee experiences great joy, and his sense organs apparently stop their function.

Kularnava, VIII; *Tarabhakti-sudharnava,* VI. 255.

Upacara
Materials offered in worship. These may be five, seven, ten, twelve, sixteen, eighteen, thirty-six or sixty-four.
Purascarana, III. 224-25; *Sarada-tilaka,* IV. 92 (Raghava's comm.), Krsnananda's *Tantrasara,* 551-52; *Mahanirvana,* VI. 78-79, XIII. 203 ff.

Uparnsu
Japa in a very low voice so that it cannot be heard.

Upaya
The Male Principle. The unity of *Upaya* with *Prajna* (q.v.) was regarded as the ultimate reality in Tantric Buddhism. In the *Guhyasamaja, Upaya* is called *vajrayoga* or means to the attainment of *bodhi* or enlightenment.

Uttaracara
The way shown by Vedic injunction and the *Guru* who is *Jivanmukta.*

Uttarakaula
A sect of *Kaula* worshippers.
Saundaryalahari, XXIII, XXXIII (Laksmldhara's comm.).

Uttaramnaya
Northern zone of Tantra culture.

Vaciki (Vak) diksa
The form of initiation with *mantra.*

Saradatilaka, V. 127-40 (Raghava's comm.).

Vadhubija
Strim.
Nilatantra, V. 45.

Vagbhava
It denotes bijas, and is also the name of a triangle.

Vahnijaya
Svaha.
Nilatantra,XVII. 18.

Vaikhari
One of the four kinds of sounds. Carried by the wind inside the body, it is articulated in the throat as sentences.
Saradatilaka, 1.1 (Comm.).
Nityasodastkarnava, VI. 10-11 *(Setubandha* comm.).

Vaisnavacara
A way of *Sadhana* to be followed by a Tantric devotee. *Nilatantra,* VIII. 19.

Vajra
(1) Thunderbolt, a weapon often found in the hands of the Tantric Buddhist images.
(2) Diamond.
In Tantric Buddhism, it generally denotes *Sunya* (Void) which, itself indestructible, is believed to destroy all evils. It also came to mean the real nature of things, and then the Supreme Being (Vajrasattva or Vajradhara). The idea led to the conception of the

Vajrakaya (q.v.) of the Buddha.
Advaya-vajrasamgraha, 24,37.
Prajnopaya, III. 9, V. 45.
Vajra is also the name of a nerve within the *Susumna* (q.v.).

Vajrapuspa
Diamond flower, valuable flower, the blossom of sesamum.
Nilatantra, V. 25.

Vajrayana
A form of Tantric Buddhism.

Vak-diksa
See *Vaciki diksa.*

Vamacara
A Tantric way of *Sadhana.* Followers of it resort to *Pancamakara.*
Saktisamgama, Tara, I. 90 ff.
Sakti is worshipped as a personification of Siva's wife. According to some, a rite in which a woman, who is placed on the left of the man, plays an important part, or is a crooked way practised secretly.
Varna is of two kinds, *Madhyama* in which all the five *Makaras* are resorted to, and *Uttama* in which *Madya, Maithuna* and *Mudra* are used.

Vamamarga
Same as *Vamacara* (q.v.).

Varna(mayi) diksa
The form of initiation in which the spirit of letters is infused into the different parts of the disciple's body.
Saradatilaka, V. 116-21.

Vasikarana
One of the six black rites by which a person is brought under control.
Saradatilaka, XXIII. 123.

Vedacara
A mode of *Sadhana.* In it the Vedic way is followed.
Pranatosini, III. 1.

Vedha(mayi) diksa
Same as *Manodiksa* (q.v.).

Vesya
For technical meaning in Tantra, see our observations in connexion with the *Niruttara Tantra.*

Vibhava
See under *Pasu.*

Vidvesana
A black rite by which animosity is created between persons.
Saradatilaka, XXIII. 124.

Vidya
(1) True knowledge.
(2) Female deity.
(3) *Mantra* relating to a female deity.
(4) Female partner of a Tantric *Sadhaka.*
*Nilat*antra,II.2,XVIII.34.

Vighnapsarana
Same as Bhutapsarana (q.v).

Vilasa
A principal Tantric school.

Vira
: A Tantric *Sadhaka* of the second grade, who has advanced mental faculties, and follows *Viracara* (q.v.).
Kularnava, XVII.
Rudrayamala, Uttara, I. 136, LI. 20-21.
Parasurama-kalpasutra, VI. 39 (comm.).
Nirvanatantra, XIV.
Kamakhyatantra, IV.
Niruttara, XI.
Saktisamgama, Sundari, 1.197-200, Tara, XL-III, 204.
Pranatosini, VII. 1.

Virabhava
: A particular attitude of a Tantric *Sadhaka.*

Viracakra
: A *Cakra* ritual in which five Saktis, viz., mother *(Bhumindra-kanya),* daughter *(Rajakisuta),* sister *(Svapaci),* daughter-in-law *(Kapali)* and wife *(Yogini)* are worshipped.
Niruttara, X.

Viracara
: A way of *Sadhana* to be followed by a Tantric devotee of the Vira class (q.v.).

Virasadhana
: *Sadhana* practised by a *Vira* type of devotee.

Virasana
: Sitting posture in which one rests the body on the heels.

Visarga
: It represents both *Para* and *Apara* aspects of Sakti.
Also called *Kaulika Sakti,* it is the Female Principle (sah) as complementary to the Male Principle *(ham), Bindu. Tantra-loka,* III. 120 ff, *Satcakranirupana,* XL-III (Kallcarana's comm. quoting *Prapancasara).*

Visnugranthi
: A knot in the *Anahata Cakra* (q.v.) which *Kundalini* has to penetrate in its ascent.

Visnukranta
: The tract of land extending from the Vindhyas to Cattala (Chittagong in Bangladesh) or, according to some, to Java in the Far East. Here, Vismi means sea-going vessel, which is used in a journey to the Lord.

Visuddha
: One of the six *Cakras,* above the *Anahata* (q.v.) in the region of the neck. Supposed to look like a sixteen-petalled lotus. Seat of Sarasvati.
Satcakranirupana, XXVIII, XXX.

Vitarka
: Reflection like this - I am Siva Himself.

Vyapaka-nyasa
: See *Vyapakatraya.*
Nilatantra, V. 20.

Vyapakatraya
: A kind of *Nyasa.* **The three** are:

1. Touching the head and foot with the hand.
2. From foot to head.
3. From head to foot.

Nilatantra,V. 20.

Vyuha

According to the *Pancaratra Sanhitas,* an emanative form of Vasudeva in His act of creation. The principal forms were four, called Samkarsana etc. The total number of *Vyuhas* was twenty-four.

The *Ahirbudhnya Samhita,* for instance, deals with the origin and development of the *Vyuhas.*

Yamala

Literally meaning 'pair', 'couple'.

Yang

The Male Principle in Chinese Philosophy.

Yantra

Diagram, geometrical figure, painted with various colours at the time of worship. The worshipper imagines that the deity, being worshipped for the time being, resides in the diagram. Diagrams differ according to the forms of the deities worshipped. Variously interpreted as instrument, the body and abode of a deity, amulet, mental faculty, pure consciousness, doctrinal niceties, microcosm of human body, etc.

Gandharva, V. 39-40.

Kularnava, VI,XVII.

Saktisamgama, Tara, XIII. 203, LL-2.

Krsnananda's *Tantrasara,* p. 312 ff.

Saundaryalahari

Nilatantra, XVIII. 23.

Yantrapuspa

Flowers like Java, *Aparajita, Raktakaravira,* etc.

Nilatantra,XVIII. 23.

Yaugi diksa

A form of initiation. In it, the *guru,* in a subtle form, enters the body of his disciple and identifies his personality with that of the disciple.

Saradatilaka, V. 127-40 (Raghava's comm.).

Yin

The Female Principle in Chinese philosophy.

Yogini

(1) A class of goddesses, 64 in number, believed to be manifestations of the eight *Matrkas.*

(2) Female partner of the *Sadhaka.*

(3) Goddesses presiding over the *Cakras.*

(4) Name of a Tantric school.

(5) A class of female ascetics spreading knowledge among the masses.

(6) Medicine woman.

(7) Woman possessed by the goddess.

Yoni

(1) Diagram resembling the female organ.
Nilatantra, XII. 78.

(2) Fourfold Sakti, viz., *Amba, Jyestha, Raudri, Varna.*

(3) Female organ. See *Gauripitha.*

Yonimudra

(1) A finger-pose looking like the female organ.

(2) A posture of the body, in which the devotee fixes his anus on his left heel, tongue on the palate, and eyes on the tip of the nose. It is supposed to rouse *Kundalini. Pranatosini,* 1.10.
Saradatilaka, IX (Quotation from *Bhutasuddhi-tantra).*
NTlatantra,Vlll. 25.

Yonipuspa

Black *Aparajita* flower symbolising sexual intercourse.
Parasurama-kalpasutra, X. 63.

Yoniyugma

A triangle with its apex upward intersecting a triangle with its apex downward.
Nilatantra,XIII.79.

Yuganaddha

Male Principle united with Female Principle, a motif often represented in Tantric Buddhist art.

The non-dual state of unity of *Sunyata* and *Karuna.*
Sadhanamala, II, p. 505.

GLOSSARY OF SCIENTIFIC TERMS[1]

[Based mainly on the *Rasarnava.* Occasionally consulted the *Yogatarangini, Rasakamadhenu, Rasasara, Rasendracintamani; Paribhasa-pradipa* and *Rasatnartanda* rarely adverted to.]

ADRIJA
Same as *Silajatu* (q.v.).

ANDHAMUSA
A kind of closed crucible.

AMALA-MAKSIKA
Iron pyrites of silvery, radiated crystals.

AYASKANTA
Loadstone.

ARANALAMLA
Sour gruel.

AROTA
Well-purified, **on**ce k**ille**d mercury.

ASURI-LAVANA
Kola nimak (lit. black salt).

AVAPA
Throwing other things to the molten metals.

BADDHA
(Mercury) **bou**nd **or fixe**d.

BALUKAYANTRA
An apparatus.

BHASMAMUSA
A kind of crucible made of sesamum (2 parts) and brick-dust (1 part).

BHASMASUTA
One of the seven stages of mercury.

BHANU
Copper.

BHAVANA
Maceration of powders in fluids such as expressed juice of herbs, etc. The mixture is dried in the sun.

1. For the meaning of the terms, we have taken the Bibliotheca Indica ed. of *Rasarnava* as our authority.

BHASKARA
Copper.

BHRAMARAYANTRA or BHRAMARIYANTRA
A kind of apparatus.

BHUJAGA
Lead.

BHUCARA
Name of mercury properly calcined.

BHUDHARA-YANTRA
An apparatus which is a crucible with mercury, placed in a pit, and is covered with *diptopala* (gems?).

CAKRAYANTRA
An apparatus looking like a wheel.

CANAKANTAKA
Acid of *Cicer arictinum*, Linn. Hindi *Canakloni.* Bengali *Gach-chola.*

CAPALA
Mercury.

CARANA
A process of adding strength or efficacy to mercury, a part *of jarana* (q.v.).

CUMBAKA
A sort of *Kantapasana* (q.v.).

CULIKALAVANA
A sort of salt, sometimes called *navasara* (q.v.).

CHATRI
Disfigured mercury of the shape of an umbrella.

DARADA
Hingula (q.v.). It is of three kinds, viz. *Carmara, Sukatundaka* and *Hamsapada.* Each succeeding is of a better quality than the preceding one.

DALA
A preparation of several metals or minerals by purifying or refining them by other metals and minerals before they undergo the process of calcination.

DIPAYANTRA
An apparatus, called Dipika, which occupies the place of *Tiryakpatana-yantra.*

DURMELI
Mercury not properly mixed.

DOLAYANTRA
A suspension apparatus, vide P.C. Ray, *History of Hindu Chemistry,* I, p. 121.

DRAVANA
Liquefaction, a way of refining mercury.

DVANDVANA
Compound of two metals or minerals.

DVANDVA-MELAPANA (or, -MELAPAKA)
An amalgam or compound of metals or minerals.

DHATU
Red ochre *(Giri-mrttika,* Bengali *Giri-mati).*

DHUMAVALOKIN
Mercury at a certain stage or at the best refined stage.

DHUMOTTHA
Probably carbonate of potash.

DHULI
A stage of mercury.

GAGANADRUTI
Liquefaction of mica.

GAJAPUTA
An apparatus for roasting metals or minerals in a pit in the ground.

GANDHAKA
Sulphur.

GANDHA-PASANA
Sulphur.

GARBHA-DRUTI
Liquefaction of metals or minerals within mercury.

GARBHA-YANTRA
An apparatus for calcination of paste.

GARA,GARA
Earth steeped in water.

GIRI
Bitumen.

GIRIJATU
Same as *Silajatu* (q.v.).

GIRI-MASTAKA
(Soraka, according to *Rasakamadhenu.* Nitre or Nitrate of potash. Bengali *sora).*

GIRISAMYA
Same as *Silajatu* (q.v.).

GOROCANA
Concretions occasionally found in the gall-bladder of the ox or, according to some, in the brain of a cow.

GOSTANAMUSA
A crucible of the shape of the cow's udder.

HAMSAPAKA
An apparatus for calcination of mercury.

HARAGAURI
Probably mercury and mica.

HARABIJA
Mercury.

HARTTALA
Orpiment.

HEMADALA
A preparation of gold with other minerals.

HEMABIJA
A preparation of gold, purified by yellow and red dyeing plants or objects.

HEMGU
Ferula asafoetida, Linn. Bengali *hing.*

HTNGULA
Cinnabar.

JATU
Same as *Silajatu* (q.v.).

JANTUGHNA
Same as *Hingu* (q.v.).

JALUKA (or, JALAUKA) BANDHA
One of the seven stages of mercury.

JARANA(orNA)
Calcination or oxydising metals or minerals.

KACA
Kind of salt, popularly called *Vit-lavana.*

KACCHPA-YANTRA
Name of an apparatus.

KAKAMACI
Solarium nigrum, Linn.

KALALA
Uterus, embryo.

KALLKA
An impurity of mercury or metals or minerals.

KALKA
Paste of vegetables ground and mixed with water.

KANCUKA
Impurity of mercury.

KANJIKA
A sour gruel prepared from the acetous fermentation of pulverised paddy and other substances.

KANKSI
Same as *Saurastri* (q.v.).

KANKUSTHA
One of the eight *Uparasas;* a coral-coloured medicinal earth.

KANKOLA
A fragrant spice, known as *Sital cini.*

KANTALOHA
Cast iron.

KAPALI
One of the impurities of mercury.

KAPOTAKHYAPUTA
An apparatus (called Kapota) for roasting, digesting or sublimating metals, minerals or drugs.

KARlSAGNI
Fire fuelled by dry cowdung.

KASISA
Ferrous sulphate, sulphate of iron, two varieties, viz. *dhatukasisa* (green vitriol) and *puspakasisa* (yellow vitriol). Bengali *Hirakas.*

KATUTRAYA
Three spices taken together, viz., ginger, long pepper and black pepper.

KHAGA
Same as *Kasisa* (q.v.).

KHECARA
Do.

KHECARATA
A certain state of mercury; the sky-going efficacy of mercury.

KHECARl
Amode *of jarana* (q.v.).

KHOTA
One of the seven stages of mercury. Bengali *jamak, phut.*

KOSTHIKA
Kosthi apparatus, vide P.C. Ray, *History of Hindu Chemistry,* I, p. 89. Bengali *Hapar.*

KSARATRAYA
Three kinds of alkali, viz. *sarjiksara* (natron), *yavaksara* (saltpetre) and *tankanaksara* (borax).

KSARAMLA
Alkali and acid.

KSARASTAKA
Eight kinds of *Ksara* (alkali), viz. *Vajra* (alkali of Manasa or *Siju), Arka (Calatropis gigantea), Citraka (Plumbago zeylanica), Tumbi* (long gourd), *Arjuna (Terminalia arjuna), Sarja* (see above), *Yava* (see above), *Tankana* (see above).

KSETRAJA
A variety of gold.

KSETRA-DOSA
Impurity of mercury or other minerals obtained from the field or mine.

KVATHA
Decoction, generally prepared by boiling a certain quantity of vegetables in sixteen times of water till it is reduced to one-fourth.

LOHA
Any metal, especially iron.

LOHAKITTA
Rust of iron or mandura.

LOHAVARTA
A state of melted metals.

MANAHSILA
Realgar. Bengali *Manchal.*

MAYURATUTTHA
Blue vitriol having the play of colours like the peacock's throat.

MAHARASA
Superior minerals, eight in number, viz., *maksika* (q.v), *sila* (rock), *capala* (probably some sulphurous minerals), *rasaka* (Calamine), *sasyaka* (q.v.), *darada* (q.v), *sroto'njana* (q.v.) and *vimala* (q.v).

MAHAVISA
Virulent poison. Five kinds, viz. *saktuka* (Bengali *Chatari vis), kalakuta* (Bengali *Kathvis), sitamusta* (white gunja or seed of *Abrus precatorius*, Linn.), *srngi* (Bengali *spigivis), krsnavis* (?).

MAKSIKA
Iron pyrites. See P.C. Ray, *History of Hindu Chemistry,* p. 138.

MEDrNIYANTRA
An apparatus, probably resembling *Patala yantra.*

MSRAKA
Mercury.

MRTASUTA
One of the **seven stages of** mercury.

MRTASUTAKA
Killed mercury.

MUSA
Crucible.

MUSAYANTRA
Crucible apparatus.

NAVASARA
Nausadar, sal ammoniac.

NAGA
Lead.

NISEKA
Dipping any hot metal into water.

NILAKACA
Black salt, popularly called *kaclavan.*

PANCA-LAVANA
Five kinds of salt, viz. *Kaca, Saindhava, Samudra, Vida* and *Sauvarcala.*

PANCAMLA
Aggregate of five acids, viz. *Kula, Dadimba, Tintidi, Cukaka* and *Amlavetasa;* or *Jambira, Naranga, Amlavetasa, Tintidi, Bijapuraka.*

PANCAVASTHA
Five stages of mercury, viz. *Dhuma, Citiciti, Manduka-pluti, Sakampa* and *Vikampa.*

PATU
Salt.

PATTABANDHA
One of the seven stages of mercury; bound or fixed by a piece of cloth as it were.

PATANGI
A state of mercury.

PADMAYANTRA
An apparatus resembling a lotus.

PANNAGA
Lead.

PARIBALA
A kind of iron.

PATANAYANTRA
An apparatus, called *Patana,* vide PC. Ray, *History of Hindu Chemistry,* I, p. 122.

PATALAYANTRA
An apparatus called *Patala.*

PITAVARGA
Aggregate of five yellow objects producing yellow dye.

PUTAPAKA
A particular method of preparing drugs, in which the various ingredients are wrapped up in leaves and, being covered with clay, are roasted in the fire.

PUITKA
Tin and lead, so called on account of their foetid odour.

PRAKASAMUSA
A kind of open crucible as distinguished from *Andhamusa* (covered crucible).

PRATIVAPA
The act of covering a melted metal.

RAVI
Copper.

RAVIJIRNA
(Mercury) Calcined with copper.

RAVTNAGA-KAPALI
A process of dyeing pure silver by the aid of copper

and lead, according to the practice of the Kapalikas.

RASA
Mercury.

RASAJA
"A variety of gold.

•RASAKA
Calamine. Three kinds of it have been distinguished, viz., of the colour of earth, of the appearance of treacle, and of the colour of stone.

RASA-BHASMA-RASAYANA
Medicinal effect of the calx of mercury.

RASAVADIN
Experts in chemistry or alchemy.

RASAKRSTI
A sort of preparation of mercury.

RAJAVARTA
One of the *Uparasas* (q.v.), a gem regarded as an inferior kind of diamond, *lapis lazuli.*

RAMATHA
Same as *hingu* (q.v.).

SILA
Same as *Manahsila* (q.v.).

SILAJATU
Bitumen of four kinds, viz. *Svarna, Raupya, Tamra* and *Krsnayas* (iron).

SUDDHABHRA-KAPALIN (or, SUBHRA)
A process of dyeing metals or minerals with the aid of white mica, according to the method of the *Kapalikas.*

SARJA
Resinous exudation of *Sal* tree *(Shorea robusta,* Gaertn.).

SASYAKA
Same as *Mayura-tuttna* (q.v).

SAINDHAVA
Rock-salt, originally obtained from the region called Sindhu.

SAURASTRI
A sweet-scented earth of Surat in Bombay Presidency.

SAUVARCALA
Sonchal or sochal, salt called *Kalanimak* (black salt) by the upcountry physicians.

SAUVIRA
Galena or sulphide of lead, a sort of collyrium; its name is *Sauviranjana,* being obtained from mountains of Sauvira, a region along the Indus. This collyrium is popularly called *Kala* (black) *Surma.*

SROTONJANA
A kind of collyrium, produced in the bed of the Yamuna and other rivers. It is popularly called *Safed* (white) *Surma.*

SULVA
Copper.

SULVAKAPALIKA
A process of dyeing metals or minerals with the aid of

copper, according to the method of the *Kapalikas.*

SUTA
Mercury.

SVEDANA
Application of heat to the skin or any substance for inducing perspiration.

TAPYA
A sort of iron pyrite, sulphide of iron. So called as found in the bed of the river Tapi or Tapti.

TARA
Silver.

TARAJIRNA
Mercury calcined with silver.

TALA
Same as *Haritala* (q.v.).

TIKSNACURNA
Iron-filings or iron-powder. Bengali *Lohacurna.*

TIKSNALOHA
Metal called *Tiksna* or iron, also called *Kanta* (or *Kanti* or *Kanci) loha.*

TIKSNA SULVAKAPALIN
A process of dyeing metals or minerals with the aid of iron and copper, according to the method adopted by the Kapalikas.

TUTTHA
Sulphate of copper. Bengali *tunte.*

TUVARI
Alum-earth. Same as *Kanksi* (q.v.).

TRIKATU
Katutraya (q.v.).

TRILOHA
Three metals taken together, viz. gold, silver, copper.

TRUTI
Smallest weight and measure used by physicians.

UDGHATA
A preparation of mercury devoid of all impurities.

UPARASA
Inferior or secondary minerals or metallic ores and earths (8 in number). These *aregandhaka* (sulphur), *talaka* (orpiment), *sila* or *manahsila* (realgar), *saurastri* (alum-earth), *khaga* (iron sulphate), *gairika* (red ochre), *rajavarta* (lapis lazuli), *kangustha* (a medicinal earth).

UPAVISA
Minor or factitious poison. It is of different kinds, viz. *snuhi (Euphoria nerrifolia,* Linn.), *arka (Calatropis gigantea), untnattaka (Datura fastuosa* L.), *karavira (Nerium indicum* Soland), *langali (Gloria superba,* Linn.).

URDHVAPATANA
A kind of apparatus resembling *Patana-yantra,* vide P.C. Ray, *History of Hindu Chemistry.*

VANGA
Tin.

VAIKRANTA-NAGAKAPALI
: A process of dyeing pure silver with the aid of *Vaikranta* and *Naga,* according to the practice of the *Kapalikas.*

VANGA-TlKSNA-KAPALI
: A process of dyeing copper and silver with the aid of *Vanga* and *Tiksna,* according to the practice of the *Kapalikas.*

VANGABHRAKA-KAPALI
: A process of dyeing metals or minerals with the aid of tin and mica, according to the method of the *Kapalikas.*

VIMALA
: One of the eight *Maharasas. A* variety of pyrites. May be white, yellow or red. Generally used to denote copper pyrites.

VAJRAMUSA
: A hard crucible.

VARAMUSA
: A kind of crucible.

WOMAN
: Mica.

YAVAKSARA
: Factitious carbonate of potash. See RC. Ray, *History of Hindu Chemistry,* p. 45.

YAVAGU
: Gruel prepared by water (6 parts) and powdered rice (4 parts) boiled together. Used as *manda* (porridge), *peya* (drink) or *vilepi* (coating). Bengali *jau.*

YOGAVAHIN
: A menstruum or medium of mixing metals or medicines.

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[In some secondary sources of our information, places of publication and/or dates have not been noted.]

It is divided into the following sections:

A. Texts, Lexicons and Translations
B. Books in Western Languages
C. Hindi Books
D. Bengali Books
E. Miscellaneous Books
F. Journals, Proceedings, Reports, Catalogues, etc.

As regards texts of Tantras, we have noted not only those mentioned in this work, but also other important titles known to have been published so that the reader may have an idea of the published materials.

A. TEXTS, LEXICONS AND TRANSLATIONS

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